

Public and Catholic District School Board Writing Partnerships

Social Sciences and Humanities

Course Profile The Fashion Industry

Grade 12

Open

HNB40

• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment, or technology reflect only the opinions of the writers of this sample Course Profile, and do not reflect any official endorsement by the Ministry of Education or by the Partnership of School Boards that supported the production of the document.

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Acknowledgments

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Course Overview

The Fashion Industry, HNB4O, Grade 12, Open

Policy Document: *The Ontario Curriculum, Grades 11 and 12, Social Sciences and Humanities, 2000.*

Prerequisite: None

Course Description

This course provides a historical perspective on fashion and design, exploring the origins, influence, and importance of fashion as an expression of national, cultural, religious, and personal identity. Students will learn about the many facets of the Canadian fashion industry, including both large-scale and small entrepreneurial enterprises, and its worldwide links, as well as gaining practical experience in garment design, production, and care. This course also refines students' skills used in researching and investigating various aspects of the fashion industry.

How This Course Supports the Ontario Catholic School Graduate Expectations

While learning about the Canadian Fashion Industry from conception through production to marketing and distribution, students experience opportunities to incorporate Catholic Graduate Expectations that: encourage acceptance of the pluralistic nature of our communities, including their unique history and cultural heritage; assist in the development of effective communication skills based on gospel values which incorporate the Catholic faith tradition; reinforce the definition of work as gainful, satisfying and contributing to the common good; and reflect on how this has enabled students to fulfil their own potential and assume their role in the Christian community.

Course Notes

This is a combined Public and Catholic district school board document. The overview of the course is reflective of this organization. Two units in this Course Profile have been fully developed: Unit 1 by the public school board writers and Unit 4 by the Catholic school board writers. Both units are appropriate for use in either public or Catholic schools.

Inclusiveness of all aspects of ethnicity, race, culture, gender, ability, class, age, appearance, beliefs, and family composition is the cornerstone of this course. The teacher should review his/her school board policy on equity.

This course offers students opportunities to apply their skills with hands-on activities. Students have opportunities to acquire or enhance their garment design and construction skills throughout this course.

Students may select to develop a substantial and varied portfolio throughout the course by including examples of their assignments and evidence of their garment design and construction skills. Safe use of equipment and materials is taught or reviewed prior to any activities requiring safe practices. It is essential that students are fully aware of the methods and procedures with which to operate the specialized equipment (e.g., sewing machines, sergers, etc.) available for use in this course.

The activities take into account the variety of students' abilities, backgrounds, interests, and learning styles. Accommodations to the course delivery may be required to meet some specialized needs. Students learn how to work effectively with others and to develop team skills, effective communication skills, research and analytical skills, clothing construction skills, and fashion design skills. These skills can be transferred to future occupations and real-life situations.

Social science research and inquiry skills are introduced in the unit where they are first applied, and continue to be developed throughout the course. The overall expectations and specific expectations are listed for each unit in the cluster where they are taught. For the developed unit, the overall expectation(s) and the corresponding specific expectation(s) are stated at the beginning of each activity within that unit. Specific expectations may be repeated throughout the course to reinforce a particular concept. Prior knowledge and skills needed by students for each activity are listed based on the assumption that the teacher presents each unit activity in the order in which it is written in this document.

Although written for adolescents in Grade 12, this course could be adapted for adult students. While the practical skills will be similar, the content may need to be adjusted to be relevant to adult learners. The suggested hours for units and activities are guidelines; teachers may adjust the timelines to meet student, school, and community needs.

Units: Titles and Times

* Unit 1	The Design Process: From Concept to Creation	35 hours
Unit 2	What Shapes Fashion?	15 hours
Unit 3	Technology: Fibre, Fabric, Fashion	35 hours
* Unit 4	The Business of Canadian Fashion	25 hours

* These units are fully developed in this Course Profile.
(Unit 1 by the Public board; Unit 4 by the Catholic board).

Unit Overviews

Unit 1: The Design Process: From Concept to Creation

Time: 35 hours

Unit Description

Students become familiar with the terminology and the tools required to produce a fashion line. They learn how the elements and principles of design, as well as historical and cultural influences, shape the design of clothing. Students learn and apply the creative skills of fashion illustration and pattern design by designing a garment line and producing samples of garment construction techniques. Throughout this design process, students create illustrations, which reflect respect for the individual who was created in the image and likeness of God.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1 2 hours	DCV.01, ISV.01, ISV.02, ISV.03, ISV.05, DC1.01, DC1.02, IS1.01, IS2.02, IS3.02 CGE2a, CGE2c	Knowledge/ Understanding	Exploring Stages of Apparel Production and Marketing
2 2 hours	DCV.01, ISV.04, ISV.05, DC1.03, IS3.02 CGE2d	Knowledge/ Understanding Thinking/Inquiry	How a Fashion Line is Produced
3 3 hours	DCV.02, ISV.05, DC2.02, DC2.03, IS3.02 CGE7b	Knowledge/ Understanding Application	Fashion Illustration and Logos

Cluster	Learning Expectations	Assessment Categories	Focus
4 3 hours	DCV.02, ISV.05, DC2.01, IS3.02 CGE2b	Knowledge/ Understanding Thinking/Inquiry	Let's Design!
5 2 hours	DCV.02, DCV.03, ISV.05, DC2.04, DC3.03, IS2.02 CGE5g, CGE7g	Knowledge/ Understanding Thinking/Inquiry	Designer Inspiration
6 23 hours	DCV.04, ISV.04, ISV.05, DC4.03, DC4.04, IS3.02 CGE2g, CGE5c, CGE5g	Knowledge/ Understanding Thinking/Inquiry Communication Application	Garment Construction Techniques and Technology

Unit 2: What Shapes Fashion?

Time: 15 hours

Unit Description

Students explore the development of fashion from a sociological perspective. They identify ways in which fashion is shaped by historical, ethno-cultural, regional, and socio-economic influences. Students learn to recognize how fashion is created, adapted, and adopted by consumers. They study the contributions of key Canadian fashion designers. Students produce garment designs that reflect a variety of fashion influences studied in this unit. As well, these garment designs mirror the moral conscience and values of a discerning individual while accepting the diversity of humanity.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1 2 hours	FSV.01, ISV.01, ISV.03, ISV.04, ISV.05, FS1.01, FS1.02, FS1.03, FS1.04, FS1.05, FS1.06, IS1.03, IS3.01 CGE2b, CGE7f, CGE7g	Knowledge/Understanding Thinking/Inquiry	The Culture of Fashion
2 4 hours	FSV.02, ISV.02, ISV.03, ISV.04, ISV.05, FS2.01, FS2.02, IS2.02, IS3.02 CGE2c, CGE3e	Thinking/Inquiry	Fashion: From Hot to Not
3 5 hours	DCV.03, DC3.01, DC3.02 CGE2d, CGE5e	Application	Canadian Couture
4 2 hours	CFV.03, CF3.01, CF3.02 CGE5g	Knowledge/Understanding	Haute Couture
5 2 hours	CFV.02, CF2.01 CGE2c	Communication	Fashion Theories

Unit 3: Technology: Fibre, Fabric, Fashion

Time: 35 hours

Unit Description

Students develop a vocabulary inherent to the technology of textile and garment production. They analyse the relationship between choice of fibre and fabric, its suitability to the garment construction and its end use. Using one of the basic fabric construction methods studied, students produce a fabric sample. Students complete a garment designed to harmonize fabric with garment end use. As their designs develop, students strive to achieve excellence, originality, and integrity in their own work while supporting these qualities in the work of others.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1 3 hours	FTV.01, FTV.02, ISV.01, ISV.05, FT1.01, FT1.02, IS1.01 CGE2b	Knowledge/Understanding	Textile Terminology
2 1 hour	FTV.01, FT1.04 CGE2d	Knowledge/Understanding	How Fabric is Made
3 6 hours	FTV.01, FTV.02, DCV.03, DCV.04, ISV.01, ISV.02, ISV.03, FT1.03, DC3.04, DC3.05, DC4.01, DC4.02, IS1.03, IS2.02, IS3.01 CGE2b, CGE4f	Thinking/Inquiry Application	Fibre to Garment
4 3 hours	DCV.04, ISV.01, DC4.01, DC4.02, IS1.03 CGE2e	Knowledge/Understanding	Fashion Technology
5 22 hours	FTV.01, FTV.02, ISV.04, FT1.05 CGE2c, CGE4f, CGE5d	Application	Create a Garment

Unit 4: The Business of Canadian Fashion

Time: 25 hours

Unit Description

This unit explores the nature and scope of the Canadian fashion industry in view of geographic, cultural, economic, and international factors. Students examine the diversity and economic importance of smaller fashion markets. They investigate international factors that affect the Canadian apparel industry. Research and inquiry skills are used to examine special markets in order to design, construct, and market a garment adapted to satisfy the needs of a specific consumer population. Vocational opportunities in the world of fashion are explored, as well as the educational requirements leading to a career in the industry. In addition, students identify trends and forecast what the picture holds for the Canadian fashion industry. As students progress through this unit, they are mindful of the moral principles and economic choices that protect the dignity of the human person and their right to work in employment that is gainful, satisfying, and contributes to the common good.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1 4 hours	CFV.01, ISV.02, CF1.01, CF1.04, IS1.01 CGE2a, CGE3e	Thinking/Inquiry	The Hub of Canadian Fashion
2 3 hours	CFV.01, ISV.02, CF1.03, IS2.02 CGE3f	Application	Accessories for all Fashions
3 4 hours	CFV.01, CFV.03, ISV.02, CF1.02, CF3.03, IS2.02 CGE1d, CGE2b, CGE7e, CGE7f	Application	Canada and The Global Fashion Scene
4 5 hours	CFV.02, DCV.01, FSV.03, ISV.01, ISV.02, CF2.02, DC1.04, FS3.01, IS1.02, IS2.01, IS2.02, IS2.03, IS2.04, IS2.05 CGE2b, CGE2d, CGE7g	Thinking/Inquiry Application	Fashion for all Needs
5 5 hours	CFV.04, ISV.01, CF4.01, CF4.02, CF4.03, CF4.04, CF4.05, IS2.02, IS2.03 CGE5d	Knowledge/ Understanding Thinking/Inquiry	Exploring a Career in Fashion
6 4 hours	CFV.02, ISV.04, ISV.05, CF2.03, CF2.04, IS3.02 CGE2b, CGE2c	Knowledge/ Understanding Thinking/Inquiry Communication Application	Forecasting Canadian Fashion Trends

Teaching/Learning Strategies

It is recommended that the teacher follow the order of units and activities as outlined because of the sequential nature of the learning. This curriculum is designed to give students opportunities to develop their knowledge and skills in the study of the fashion industry. Students can be encouraged to use the knowledge and skills to enhance their personal creativity and/or to explore career opportunities in the fashion industry.

A variety of teaching/learning strategies is encouraged. Examples of some strategies that could be used include: brainstorming, case studies, class discussion, collaborative/cooperative learning, computer-assisted learning, computer-assisted drafting (CAD), conferencing/discussion, fabric and garment construction techniques, demonstration, and practice of techniques relating to construction and design, electronic presentation, independent study, issues-based analysis, journal writing, learning centres, mind mapping, note taking, problem-solving strategies and models, report writing, presentations, social science research, Socratic lessons and theological reflection. The teacher needs to use the most appropriate methods and materials to help any student with an Individual Education Plan according to the recommendations in the IEPs.

There is a wide range of teaching/learning strategies available to the teacher. The teacher is encouraged to expand teaching strategies to best meet the needs of all students and to address different learning styles.

Assessment & Evaluation of Student Achievement

Student achievement is the measurement of learning. The improvement of student learning is the primary purpose of assessment and evaluation. It must be congruent with the assessment and evaluation principles of *The Ontario Curriculum, Grades 9 – 12: Program Planning and Assessment, 2000*. Assessment strategies used throughout the units of this course should ensure that student achievement of expectations is assessed within the appropriate categories of the Achievement Chart for Social Sciences and Humanities. Seventy percent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty percent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation.

Students must be provided with numerous and varied opportunities to demonstrate the full extent of their achievement of the curriculum expectations across all four categories of the Achievement Chart. Examples of strategies are performance assessments such as a fashion show, sewing and design projects, demonstration of skills and techniques, multimedia presentations, research projects, portfolios, storyboards, verbal feedback, critiques, formal/informal teacher observations, teacher conferencing, reports, reflections of student observations, simulation games, surveys conducted in the school and community, and interviews with those working in the fashion industry. Examples of assessment tools are marking schemes, criterion-referenced checklists, rubrics, and rating scales.

Purposes of Assessment

Diagnostic: occurs at the beginning of a term, a unit of study or whenever information about prior learning is useful.

Formative: occurs during learning; provides ongoing feedback to the teacher and student about quality of learning and the effectiveness of instruction.

Summative: usually carried out at the end of a unit of study to develop a final evaluative mark; may include feedback and/or evaluation.

The nature of the expectations in this course allows opportunities for students to apply the knowledge and skills that they gain throughout the course.

Accommodations

Accommodations can be made to student activities and assessment in order to address individual and unique learning needs or special circumstances. The teacher should consult individual student IEPs for specific direction on accommodation for individuals. Accommodations such as specialized supports and services are provided to help students meet the expectations. Enrichment opportunities for students are provided within the teaching/learning strategies throughout Units 1 and 4 of this course.

Some examples of accommodation for exceptional students are: oral testing, using a scribe for written work, demonstration of skill, peer tutor, small-group work, simplifying instructions, flexible timelines, modifying handouts, adjustments to the level of difficulty of construction and design projects, instructions and project guidelines, use of a word processor to complete assignments, use of a tape recorder to tape answers to assignments and tests, questions and answers in the form of illustrations where language proficiency is minimal, and enrichment activities. Other accommodations are needed because of the specialized equipment used in this course (e.g., hand operated equipment, left-handed equipment, computer design equipment). There are other ways to accommodate special needs students; Special Education teachers provide support in this area, and their expertise should be sought.

Adaptation of the course for ESL/ELD students should reflect the knowledge and skills that these students possess. These students may need extra support to acquire basic literacy skills and academic concepts. The teacher should use the expertise of ESL/ELD teachers and consultants, where available, for assistance in meeting the needs of these students.

Resources

Resources for the entire course are listed below. General and specific resources for Units 1 and 4 are listed in the fully developed units. The writers have tried to suggest a variety of resources that could be used in this course to meet the needs of students.

Many websites have been suggested as teacher and/or student resources for this course. The teacher should review school/board policy about Internet use. The teacher may find it useful to develop a guideline to assist students with assessing the quality of Internet information. The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, it is strongly recommended that the teacher always verify the websites prior to assigning them for student use.

Units in this course profile make reference to the use of specific texts, magazines, films, videos, and websites. The teacher needs to consult school/board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, the teacher needs to ensure that the school board has a Cancopy licence and that this licence covers the resources they wish to use. Before screening videos/films with students, the teacher needs to ensure that the board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g., Audio Cine Films Inc. The teacher is reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

Resource Documents

Blueprints: A Resource Tool for Writing Catholic Secondary School Course Profile. Catholic Curriculum Cooperative, Central Region.

Breen, George and A.B. Blankenship. *Do-It Yourself Marketing Research*, 3rd edition. New York: McGraw-Hill Publishing Co., 1989. ISBN 0-07-007450-X

Choices into Action: Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools. 1999.

Peterat, Linda. *Making Textile Studies Matter: Inside Outstanding School Programs.* Vancouver: Pacific Educational Press, 1999. ISBN 1-895766-37-0

Pennock, Michael. *Catholic Social Teaching and Living Justice.* Notre Dame, Indiana: Ave Maria Press, 2000. ISBN 0-87793-698-6

Portfolio Assessment: A Practical Guide for Teachers. Peel District School Board, Program Services, September 2001.

The Ontario Curriculum, Grades 11 and 12, Social Sciences and Humanities. 2000.

The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment. 2000.

Ontario Secondary Schools, Grades 9 to 12, Program and Diploma Requirements. 1999.

The Bible for Catholics CD-ROM. Washington: Liguori Publications, 1996. ISBN 0-7648-0065-5

Rolheiser, Carol, Barbara Bower and Laurie Stevahn. *The Portfolio Organizer.* Association for Supervision and Curriculum Development, 2000. ISBN 0-87210-374-X

Templeton, Jane Farley. *The Focus Group*, 3rd ed. New York: McGraw-Hill Publishing Co., 1994. ISBN 1-55738-530-0

Trafford, Larry. *Educating the Soul: Writing Curriculum for Catholic Secondary Schools.* Toronto: Institute for Catholic Education, 1998. ISBN 0-9699178-5-6

Books

- Aldich, Winifred. *Fabric, Form and Flat Pattern Cutting*. Don Mills, ON: Oxford University Press, 1996. ISBN 0-632-03917-5
- Allen, Anne and Julian Seaman. *Fashion Drawing – The Basic Principles*. London: B.T. Batsford Ltd., 1996. ISBN 0-7134-7096-8
- Amaden-Crawford, Connie. *The Art of Fashion Draping*, 2nd edition. The Fashion Institute of Design and Merchandising, Los Angeles: Fairchild Publications, 1998. ISBN 1056365-017-8
- Askari, Nasreen. *Uncut Cloth- Saris, Shawls and Sashes*. London, U.K.: Merrell Holberton Publishing, 1999. ISBN 1-85894-083-4
- Baker, Wendy and Diane James. *Hands-On Fashion*. New York: Thomas Learning, 1994. ISBN 1-56847-145-9
- Baudot, Francois. *Fashion: The Twentieth Century*. New York: Universe Publications, 1999. ISBN 0-7893-0376-0
- Bell-Miller, Phyllis. *Autocad for the Apparel Industry*. Albany, N.Y.: Delmar Publishing Inc., 1994. ISBN 0-8273-5224-7
- Betzina, Sandra. *Power Sewing Step-by-Step*. Newtown, CT: Taunton Press, 2000. ISBN 11-56158-363-4
- Brackenbury, Terry. *Knitted Clothing Technology*. Don Mills, ON: Oxford University Press, 1992. ISBN 0-632-02807-6
- Brown, Clement. *Art in Dress*. California: R.L. Shep Publications, 1993. ISBN 0-914046-19-5
- Bullis, Douglas. *Fashion Asia*. London, U.K.: Thames and Hudson, 2000. ISBN 0-500-28238-2
- Calasibetta, Charlotte. *Fairchild's Dictionary of Fashion*, 2nd ed. New York: Fairchild Publications, 1988. ISBN 87005-635-2
- Carr, Roberta. *Couture – The Art of Fine Sewing*. Portland, Oregon: Palmer/Pletsch Inc., 1994. ISBN 0-935278-28-1
- Canadian Home Economics Association. *Global Daily Living Practices: Forms of Clothing*. Ottawa: CHEA, 1990.
- Canadian Home Economics Association. *The Human Side of Global Clothing Manufacture*. Ottawa: CHEA, 1989.
- Catechism of the Catholic Church. Ottawa, Ontario: Canadian Conference of Catholic Bishops, 1994. ISBN 0-88997-281-8
- Costa, John Dalla. *The Ethical Imperative Why Moral Leadership is Good Business*. Toronto: HarperCollins Publishers, Ltd., 1998. ISBN 0-00-638577-X
- Cowan, Anton (nihil obstat) and Rt. Rev. John Crowley (imprimatur). *The New Jerusalem Bible*. Toronto: Doubleday, 1998. ISBN 0-385-493-207
- Cream, Penelope, ed. *The Complete Book of Sewing*. Toronto: Red Books Canada, 1996. ISBN 0-433-3988840-X
- Davis, Marian. *Visual Design in Dress*. New Jersey: Prentice-Hall Inc., 1996. ISBN 0-13-112129-4
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- Dickerson, Kitty. *Textiles and Apparel in the International Economy*, 3rd ed. New Jersey: Prentice-Hall, 1999. ISBN 0-13-647280-X
- Elsasser, Virginia. *Textiles: Concepts and Principles*. Albany, New York: Delmar Publishing, 1997. ISBN 0-8273-7686-3
- Glock, Ruth and Grace Kinz. *Apparel Manufacturing: Sewn Product Analysis*, 3rd ed. New Jersey: Prentice Hall, 2000. ISBN 1-13-084663-5

Harper, Rochelle. *Sew the New Fleece - Techniques with Synthetic Fleece and Pile*. Newtown, CT: Taunton Press, 1997. ISBN 1-56158-172-0

Hausman, Sue. *Sew Fast, Faster, Fastest*. Ennaus, Penn: Rodale Press Inc., 1998. ISBN 0-87596-793-0

Humphries, Mary. *Fabric Reference*, 2nd ed. New Jersey: Prentice-Hall, 2000. ISBN 0-13-010575-9

Hunnisett, Jean. *Period Costume for Stage and Screen*. Studio City, California: Players Press Inc., 1996. ISBN 0-88734-653-7

Jones, Laurie Beth. *The Path Creating Your Mission Statement for Work and for Life*. New York: Hyperion, 1996. ISBN 0-7868-8241-7

Kadolph, Sara and Anna Langford. *Textiles*, 8th ed. New Jersey: Merrill (Prentice-Hall), 1993. ISBN 0-13-494592-1

Layton, J., ed. *The Science of Clothing Comfort*. Manchester, U.K.: Textile Institute, 2001. ISBN 18703-72247

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McGehee, Linda. *Creating Texture with Textiles*. Iola, I: Krause Publishing, 1998. ISBN 0-87341-657-0

McRobbie, Angela. *British Fashion Design: Rag Trade or Image Industry*. London, U.K.: Routledge, 1998. ISBN 0-415-05781-7

Pompelli, Jean. *Dressing for Independence: Adapting Clothing for Kids with Special Needs*. Chesterfield, MO: Wings Way Press, 1990. ISBN 0-9657-197

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Scott, Shirley. *Canada Knits – A Celebration of Canada's Knitted Heritage*. Scarborough, ON: McGraw-Hill Ryerson, 1990. ISBN 0-07-549973-8

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Watkins, Susan. *Clothing: The Portable Environment*. Iowa State Press, 1984. ISBN 0-8138-0316-0

Westfall, Mary G. *Successful Sewing*. Irwin Publishing, 1998. ISBN 1-56637-3727

Wolfe, Mary. *The World of Fashion Merchandising*. Toronto: Irwin Publishing, 1998. ISBN 1-56637-4510

Wolfe, Mary. *Fashion!* U.S.A.: Goodheart-Willcox Co. Inc., 1997. ISBN 0-870067273

Magazines

Bazaar

Chatelaine

Consumer Reports

DNR/Menswear

Ebony

Elle Canada

Esquire
Essence
Fashion
Flare
Glamour
Gentleman's Quarterly
In Teen Vogue
L' Officiel Canada
Teen Elle
Threads
Vogue
W (American and International Designers)

Trade Magazines

Bobbin: The Apparel Industry Magazine
Canadian Apparel
Style: Canada's Fashion Source
Style: The Source Book (annual)

Journals

Consumers' Research: Analyzing Products, Services and Consumer Issues

Associations

The Canadian Apparel Federation, Suite 1050, 130 Slater St., Ottawa, ON K1P 6E2
Apparel Ontario Institute, Suite 1050, 130 Slater St., Ottawa, ON K1P6E2
Childrens' Apparel Manufacturers' Association, 6900 Decaire Square, Suite 3110, Montreal, QC H3X 2T8
Apparel Human Resources Council, 130 Slater St., Ottawa ON K1P 6E2
The Union Of Needletrades, Industrial and Textile Employees, 15 Gervais Dr., Suite 700, Don Mills, ON M3C 1Y8
Fashion Design Council of Canada, 75 Elizabeth St., Toronto, ON M5V 1P4 fdcc@sympatico.ca
Apparel Manufacturers' Marketing Association of Ontario, Suite 1050, 130 Slater St., Ottawa, ON K1P 6E2
Canadian Textiles Institute, 66 Slater St., Suite 1720, Ottawa, ON K1P 5H1
The Textile Federation of Canada, 1 Rue Pacifique, Ste-Anne-de-Bellevue, QC H9X 1C5
Maquila Solidarity Network, 606 Shaw Street, Toronto, ON M6G 3L6 Phone (416) 532-8584
Fax (416) 532-7688

Websites

www.apparel.ca (The Canadian Apparel Federation)
www.apparel.ca/magazine/index.htm
www.batashoemuseum.ca
www.bookstore.uwo.ca (University of Western Ontario bookstore)
www.bookstore.ryerson.ca (Ryerson University bookstore)
www.butterickpatterns.com

www.chea-acef.ca (Canadian Home Economics Association resource site)
www.collection.nlc-bnc.ca/e-coll-e/index-e.htm (National Library of Canada electronic collection)
www.costumemuseum.com
(Costume Museum of Canada in Dugald Manitoba; can tour the museum on the Internet)
www.cottoninc.com (fashion forecasting)
www.elibrary.ca (electric library Canada)
www.fashionincubator.on.ca (How to set up a business)
www.maquilasolidarity.org
www.mccallpatterns.com
www.museumfortextiles.on.ca
www.netcore.ca/~gibsonjs/gawebl.htm (Lesson plans)
www.nisc.com (National Information Services Corp., web search service for Social Sciences)
www.sewnews.com
www.simplicitypatterns.com
www.just-style.com (fashion forecasting)
www.torontofashionweek.ca
www.voguepatterns.com (Designers, design ideas and techniques)

Audio/Video

See the following websites for information on films/videos for this course:

Classroom Video – sales@classroomvideo.com

Films for Social Sciences and the Humanities – <http://www.films.com>

The Learning Seed – <http://www.learningseed.com>

McIntyre Media – <http://www.mcintyre.ca>

Magic Lantern – <http://www.magiclantern.com>

Biography-Calvin Klein: A Stylish Obsession. Arizona: Teacher's Video Company, Order Number CKSO. 50 min.

Biography-Gloria Vanderbilt: An Heir to Style. Arizona: Teacher's Video Company, Order Number GVHS. 50 min.

Biography-Halston: All American Chic. Arizona: Teacher's Video Company, Order Number HALS. 50 min.

Clothing: An Intelligent Buyer's Guide. Learning Seed. 1991. Order number 200133-61L1. 24 min.

Clothing Design and Manufacture. Coquitlam, B.C.: Classroom Video, 1998. 20 min.

Clothing Fibres. Learning Seed. 1987. Order number 200088-61L1. 23 min.

Cotton Processing- Spinning, Knitting, Dyeing, Cutting. Coquitlam, B.C.: Classroom Video, 1998. 18 min.

Cutting Their Own Cloth: Entrepreneurial Clothing Designers. Arizona: Teacher's Video Company, Order Number DQN 10121, 22 min.

Developing an Apparel Line. Fort Erie, Ontario: Films for the Humanities and Sciences, 2001. Order number EIT10791. 17 min.

Fashion. Films for the Humanities and Sciences, 2000, Order Number DQN6476. 48 min.

Fashion and Clothing. Fort Erie, Ontario: Films for the Humanities and Sciences, 2001. Order number EIT10370. 52 min.

The History of Blue Jeans. Arizona: Teacher's Video Company, Order Number BJE A. 50 min.

How Clothing is Made. Learning Seed. 1990. Order number 200132-61L1. 24 min.

Knitting, Crochet, Quilting: The Basics. Arizona: Teacher's Video Company, Order Number KCQB. 57 min.

Knitting, Crochet, Quilting: Advanced Methods. Arizona: Teacher's Video Company, Order Number KCQA. 57 min.

Nylon – Fibre to Fabric. Coquitlam, B.C.: Classroom Video, 1997. 25 min.

Stitch in Time. Arizona: Teacher's Video Company, 2000. Order number SITI. 165 min.

Super Time-Saving Sewing Tips. Arizona: Teacher's Video Company, 2000. Order number STSV. 30 min.

Top 10 Fashion Designers. Arizona: Teacher's Video Company. Order number TTFD. 50 min.

Trends in Apparel Marketing. Fort Erie, Ontario: Films for the Humanities and Sciences, 2001. Order Number EIT10792. 17 min.

Understanding Fabrics. Learning Seed. 1994. Order number 200031-61L1. 24 min.

Vogue and Butterick's Designer Sewing. Arizona: Teacher's Video Company, Order Number DSEW, 147 min.

Software

Dress Shop, Livingsoft Inc., 1515 Norma Street, Ridgecrest, CA 93555, (800) 626-1262

Pattern Master Boutique, Wild Ginger Software Inc., 2817 Lebanon Pike, Suite 200, Nashville, TN 37214 (888) 929-9453.

Community Contacts

Appropriate local designers and fashion industry representatives

Craft Guild Members (e.g., weavers, spinners, quilters)

Resource Centres

International Academy of Merchandising and Design, 56 Wellesley St., Toronto M5S 2S3, (416) 927-8150 extension 314

OSS Considerations

The Fashion Industry course of study is part of the Social Sciences and Humanities curriculum policy document. It is designated as an open course with expectations that are suitable for all students. With reference to the requirements for the Ontario Secondary School Diploma, students can use the course as an additional compulsory credit or as one of the twelve optional credits. The practical aspect of the fashion course provides students with knowledge and skills needed for further education and work and helps them live satisfying and productive lives as independent and responsible members of society. This open course allows students to broaden their knowledge in providing clothing for themselves, their family, and the community. Through a variety of teaching/learning strategies, students have many opportunities to further develop their research, critical-thinking, communication, management, interpersonal, and practical skills. In learning to critically analyse issues dealing with clothing, students have opportunities to be active in society by promoting a just, equal, and compassionate environment for all peoples. This course allows students the opportunity to enhance their tolerance and understanding of people of varied cultures. It also provides opportunities for students to work collaboratively with respect for different ideas and approaches to an assignment.

Throughout this course, students should be reminded of important safety considerations whenever they are using garment construction equipment.

Students have the opportunity to enhance their computer skills (e.g., Internet usage, creation of reports, tables and graphs, CAD etc.), as they use their social science research skills to conduct class assignments and projects. Students may elect to create multimedia presentations.

The Fashion Industry course explores aspects of various careers as they relate to the fashion industry, and is aligned with *Choices Into Action: Guidance and Career Education Program Policy for Elementary and Secondary Schools, 1999*. The teacher should advise students in the Fashion Industry course of how they might apply the theory and practical applications that they have learned in class into practice through a work experience, a cooperative education experience or an internship where available.

Coded Expectations, The Fashion Industry, Grade 12, Open, HNB40

Fashion and Society

Overall Expectations

- FSV.01** · recognize the origins, influence, and importance of fashion as a medium of communication and an expression of national, cultural, and personal identity;
- FSV.02** · describe the effects of historical and social changes on fashion;
- FSV.03** · identify the need for clothing for special markets.

Specific Expectations

Fashion as Communication

- FS1.01** – identify the social purposes of clothing and personal adornment (e.g., modesty, protection, decoration);
- FS1.02** – demonstrate an understanding of fashion as an expression of ethnocultural pride (e.g., wearing the sari, the turban, the yarmulke, the dupatta);
- FS1.03** – describe the background and significance of different forms of dress (e.g., kimono, sari, tunic) and adornment (e.g., tattoos, scarification);
- FS1.04** – summarize variations in the patterns of cultural or religious dress that are adopted as a result of scientific, social, economic, political, aesthetic, moral, and ritualistic factors;
- FS1.05** – explain the process of acculturation through the adoption of styles of another culture and the blending of cultural elements relating to dress;
- FS1.06** – describe how elements of fashions from around the world are popularized through the media.

The Impact of History and Social Change on Fashion

- FS2.01** – demonstrate an understanding of the five sequential phases of the fashion process: invention and introduction, fashion leadership, increased social visibility, conformity within and across social groups, decline and obsolescence;
- FS2.02** – analyse the fashion process from a variety of different perspectives (e.g., sociological, psychological, economic, cultural, geographic, historical, aesthetic, communications, marketing).

Clothing for Special Markets

- FS3.01** – identify the psychological and practical needs for clothing for special markets (e.g., uniforms, clothing in non-standard sizes, clothing for people with physical disabilities, maternity wear, clothing for children and the elderly; protective clothing for dangerous conditions and climatic extremes; purpose-designed clothing for the sports, leisure, and entertainment industries).

The Canadian Fashion Industry

Overall Expectations

- CFV.01** · demonstrate an understanding of the importance of the fashion industry in Canada and the interrelationship of the primary and secondary fashion markets;
- CFV.02** · evaluate the impact of consumer satisfaction on the Canadian fashion industry;
- CFV.03** · describe the impact of international factors on the Canadian fashion industry;
- CFV.04** · identify and describe occupations in the fashion industry.

Specific Expectations

The Nature of the Canadian Fashion Industry

- CF1.01** – explain the geographic and other factors involved in the location of fashion markets in Canada;
- CF1.02** – analyse the influence of imports on the Canadian garment and accessories industries;

CF1.03 – describe the diverse nature and economic importance of specific segments of the clothing and fashion industry (e.g., footwear, small leather goods, hats, jewellery, sunglasses, umbrellas, wigs, specialized prostheses);

CF1.04 – differentiate between the primary and the secondary fashion markets.

Consumer Satisfaction

CF2.01 – identify the theories of fashion adaptation (e.g., “trickle down”, “trickle across”, “bottom-up”);

CF2.02 – analyse the factors that contribute to consumer satisfaction with apparel (e.g., brand names, design features, fabric details, supportive materials, finishing details, ease of care) for people of various ages, engaged in a variety of activities;

CF2.03 – explain the relationship between individual purchases and the influential role of the consumer in the Canadian fashion industry;

CF2.04 – identify trends in the Canadian fashion industry and explain the strategies and services (e.g., professional forecasting, colour forecasting) used for forecasting fashion trends.

International Influences

CF3.01 – describe the nature of haute couture and its influence (e.g., on advertising, ready-to-wear collections, fashion colours);

CF3.02 – explain the influence of the traditional fashion-forward centres (e.g., France, Italy, England) and other international fashion producers (e.g., Brazil, Israel, Japan, Finland, Spain);

CF3.03 – summarize the results of an investigation into the international factors that affect the Canadian apparel industry (e.g., government regulations, availability of materials and labour, child and worker exploitation and related issues, economic cycles, size of the Canadian and other markets).

Fashion-Related Occupations

CF4.01 – identify fashion-related occupations, both entry-level and those requiring postsecondary education (e.g., fashion illustrator, designer, buyer, pattern maker, wardrobe co-ordinator, stylist) and satellite opportunities that are seen as fashion-related (e.g., cosmetology, promotion, photography);

CF4.02 – identify community-based resources related to the job-search and educational requirements for careers in the fashion industry;

CF4.03 – describe postsecondary programs for careers in fashion arts, and programs that support occupational aspirations related to the fashion field;

CF4.04 – describe entrepreneurial opportunities in the fashion industry in terms of social, technological, political, and economic changes, with a focus on community needs, financial resources, and demographic patterns;

CF4.05 – identify the protection available against occupational and health hazards in fashion-related occupations.

Fibres and Textiles

Overall Expectations

FTV.01 · identify the raw materials and processes that are appropriate for the production of particular fibres and fabrics;

FTV.02 · summarize the properties and end uses of fibres and fabrics.

Specific Expectations

Fibre and Fabric Production

FT1.01 – use correctly the terminology associated with fibre and fabric sources and production (e.g., *staple fibre, filament fibre, comb, card, spin, weave, grey good, piece dye, finish*);

FT1.02 – identify the components, unique properties, production, and uses of natural fibres (e.g., wool, cotton, linen, silk, cashmere, mohair) and manufactured fibres (e.g., nylon, acetate, lycra);

FT1.03 – describe technological developments in fibre production (e.g., monocrylic, teflon) and the uses of resulting fabrics in apparel;

FT1.04 – demonstrate an understanding of the fabric-production sequence, from fibre to finished goods;

FT1.05 – demonstrate an understanding of the relationships between fabric construction methods and specific end uses, between fabric performance and garment construction, and between chemicals used and ecological concerns.

Design and Construction

Overall Expectations

DCV.01 · demonstrate an understanding of the stages of apparel production and marketing;

DCV.02 · demonstrate an understanding of the elements and principles of design;

DCV.03 · describe the role of the textile developer and fashion designer in the initiation and creation of new products;

DCV.04 · demonstrate various techniques and current technologies used in fabric and garment design and production.

Specific Expectations

Fashion Creation, Production, and Marketing

DC1.01 – demonstrate an understanding of the terminology of fashion creation, production, and marketing (e.g., *croquis, flat pattern design, draping, CAD, trunk shows, haute couture*);

DC1.02 – explain the stages of design and production planning in the secondary market (e.g., market analysis, drawings, samples, costing, line, shows, buyer contact, production);

DC1.03 – describe the stages of producing a fashion line (e.g., market analysis, fashion research, illustrations, samples, showings, production of successful designs, marketing, sales distribution);

DC1.04 – demonstrate an understanding of the skills required in fashion marketing (e.g., media or creative display skills) and how they are used.

Elements and Principles of Design

DC2.01 – use terminology related to the elements and principles of design (e.g., *line, shape, balance, rhythm*);

DC2.02 – demonstrate an understanding of the techniques of fashion drawing;

DC2.03 – explain the trade uses of fashion drawing and logos, including their use in current advertisements in a variety of national and international publications;

DC2.04 – demonstrate the ability to apply specific garment-design techniques (e.g., drafting, draping, flat pattern, CAD) in the design of a line of garments with a variety of fabric characteristics.

The Creative Process

DC3.01 – explain the changing nature of fashion, including influences of fashion designers on the world of fashion;

DC3.02 – summarize the influence of prominent Canadian designers (e.g., Linda Lundstrom, Peter Nygaard, Dorothy Grant, D’Arcy Moses, Brian Bailey);

DC3.03 – demonstrate how various historical and cross-cultural influences are used in the creation of new fashion lines (e.g., Empire waistline; African, Chinese, Greek textile motifs);

DC3.04 – demonstrate an understanding of the necessity to create harmony between textile and garment design, and between textile and body and skin comfort;

DC3.05 – create a sample fabric through basic construction methods such as knitting, weaving, or some form of fibre art.

Garment-Design Techniques and Technologies

- DC4.01** – describe current technologies developed by the industry for fabric and garment design and construction;
- DC4.02** – demonstrate an understanding of how current technology (e.g., CAD, electronic sewing machines, sergers) is used in garment design and construction;
- DC4.03** – identify current and high-quality construction techniques (e.g., topstitching, French seams, handsewn detail, interfacings) and use these techniques appropriately in the construction of garment pieces;
- DC4.04** – produce a line of at least four high-quality garments that meet professional standards, using a variety of current construction techniques and available technologies.

Research and Inquiry Skills

Overall Expectations

- ISV.01** · use appropriate social science research methods in a supervised, self-directed study of topics related to fashion and the fashion industry;
- ISV.02** · correctly use terminology associated with the fashion industry;
- ISV.03** · use appropriate methods for organizing and interpreting data and analysing results;
- ISV.04** · communicate effectively through written and audio-visual presentations, using accepted social science research format;
- ISV.05** · demonstrate effective collaborative group skills.

Specific Expectations

Using Research Methodology

- IS1.01** – correctly use terminology associated with the fashion, clothing, and textile industries (e.g., *primary and secondary fashion markets, haute couture, trickle-down theory, fibre art*);
- IS1.02** – demonstrate an understanding of the research methods used in the study of fashion and the fashion industry (e.g., personal observation, interview);
- IS1.03** – locate and access primary sources (e.g., individual designers, media fashion forecasters) and secondary sources (e.g., magazine articles, Internet articles, TV programs) of information relating to fashion and the fashion industry.

Organizing and Analysing Information

- IS2.01** – formulate appropriate research questions to frame their inquiries;
- IS2.02** – organize and interpret information gathered from reliable sources, and summarize main points;
- IS2.03** – interpret charts, graphs, and statistical data presented in the literature, and produce graphs and charts to organize information gathered through quantitative research;
- IS2.04** – evaluate the validity and reliability of information collected through research;
- IS2.05** – differentiate between research evidence and opinion.

Communicating Results

- IS3.01** – compile information and key ideas from their research, and document sources accurately, using correct forms of citation;
- IS3.02** – effectively communicate the results of their inquiries, using a variety of methods and forms (e.g., graphs, charts, diagrams, oral presentations, written reports, newspaper-style articles, videos).

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

- CGE1a** -illustrates a basic understanding of the **saving story** of our Christian faith;
- CGE1b** -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
- CGE1c** -actively reflects on **God’s Word** as communicated through the Hebrew and Christian scriptures;
- CGE1d** -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
- CGE1e** -speaks the **language of life**... “recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it.” (Witnesses to Faith)
- CGE1f** -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
- CGE1g** -understands that one’s purpose or **call in life** comes from God and strives to discern and live out this call throughout life’s journey;
- CGE1h** -respects the **faith traditions**, world religions and the life-journeys of **all people of good will**;
- CGE1i** -integrates faith with life;
- CGE1j** -recognizes that “sin, human weakness, conflict and forgiveness are part of the human journey” and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who

- CGE2a** -listens actively and critically to understand and learn in light of gospel values;
- CGE2b** -reads, understands and uses written materials effectively;
- CGE2c** -presents information and ideas clearly and honestly and with sensitivity to others;
- CGE2d** -writes and speaks fluently one or both of Canada’s official languages;
- CGE2e** -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who

- CGE3a** -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
- CGE3b** -creates, adapts, evaluates new ideas in light of the common good;
- CGE3c** -thinks reflectively and creatively to evaluate situations and solve problems;
- CGE3d** -makes decisions in light of gospel values with an informed moral conscience;
- CGE3e** -adopts a holistic approach to life by integrating learning from various subject areas and experience;
- CGE3f** -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

- CGE4a** -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;
- CGE4b** -demonstrates flexibility and adaptability;
- CGE4c** -takes initiative and demonstrates Christian leadership;
- CGE4d** -responds to, manages and constructively influences change in a discerning manner;
- CGE4e** -sets appropriate goals and priorities in school, work and personal life;
- CGE4f** -applies effective communication, decision-making, problem-solving, time and resource management skills;
- CGE4g** -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;
- CGE4h** -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

- CGE5a** -works effectively as an interdependent team member;
- CGE5b** -thinks critically about the meaning and purpose of work;
- CGE5c** -develops one's God-given potential and makes a meaningful contribution to society;
- CGE5d** -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;
- CGE5e** -respects the rights, responsibilities and contributions of self and others;
- CGE5f** -exercises Christian leadership in the achievement of individual and group goals;
- CGE5g** -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;
- CGE5h** -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

- CGE6a** -relates to family members in a loving, compassionate and respectful manner;
- CGE6b** -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;
- CGE6c** -values and honours the important role of the family in society;
- CGE6d** -values and nurtures opportunities for family prayer;
- CGE6e** -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

- CGE7a** -acts morally and legally as a person formed in Catholic traditions;
- CGE7b** -accepts accountability for one's own actions;
- CGE7c** -seeks and grants forgiveness;
- CGE7d** -promotes the sacredness of life;
- CGE7e** -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;
- CGE7f** -respects and affirms the diversity and interdependence of the world's peoples and cultures;
- CGE7g** -respects and understands the history, cultural heritage and pluralism of today's contemporary society;
- CGE7h** -exercises the rights and responsibilities of Canadian citizenship;
- CGE7i** -respects the environment and uses resources wisely;
- CGE7j** -contributes to the common good.

Unit 1: The Design Process: From Concept to Creation

Time: 35 hours

Unit Description

Students become familiar with the terminology and the tools required to produce a fashion line. They learn how the elements and principles of design, as well as historical and cultural influences, shape the design of clothing. Students learn and apply the creative skills of fashion illustration and pattern design by designing a garment line and producing samples of garment construction techniques. Throughout this design process, students create illustrations, which reflect respect for the individual who was created in the image and likeness of God.

Unit Synopsis Chart

Activity	Learning Expectations	Assessment Categories	Tasks
1.1 Exploring Stages of Apparel Production and Marketing 2 hours	DCV.01, ISV.01, ISV.02, ISV.03, ISV.05, DC1.01, DC1.02, IS1.01, IS2.02, IS3.02 CGE2a, CGE2c	Knowledge/ Understanding	<ul style="list-style-type: none">- Create bulletin board using term/definition matching exercise- View and discuss video- Adjust bulletin board- Complete crossword puzzle on terminology
1.2 How a Fashion Line is Produced 2 hours	DCV.01, ISV.04, ISV.05, DC1.03, IS3.02 CGE2d	Knowledge/ Understanding Thinking/ Inquiry	<ul style="list-style-type: none">- Conduct focus group analysis of garments- Discuss and create note on features of a garment line- Create note on “How A Garment Line is Born”- View and discuss video- Complete fashion line stages cut and paste activity
1.3 Fashion Illustration and Logos 3 hours	DCV.02, ISV.05, DC2.02, DC2.03, IS3.02 CGE7b	Knowledge/ Understanding Application	<ul style="list-style-type: none">- Compare fashion photos and fashion illustrations- Guest speaker demonstration on fashion illustration- Illustrate in colour a fashion concept using a croquis- Create note on uses and symbolism of trademarks and logos
1.4 Let’s Design! 3 hours	DCV.02, ISV.05, DC2.01, IS3.02 CGE2b	Knowledge/ Understanding Thinking/ Inquiry	<ul style="list-style-type: none">- Identify design optical illusions as applied to fashion- Complete fill in the blanks note on the elements and principles of design and reasons for their use- Analyse fashion illustration for design elements and principles- Analyse client case studies and illustrate design solutions.

Activity	Learning Expectations	Assessment Categories	Tasks
1.5 Designer Inspiration 2 hours	DCV.02, DCV.03, ISV.05, DC2.04, DC3.03, IS2.02 CGE5g, CGE7g	Knowledge/ Understanding Thinking/ Inquiry	- Recognize historical and cultural influences on fashion and begin to design a fashion line - Apply basic techniques of garment draping design - Analyse garments for historic and cultural influences - Analyse a grouping of garments as a line - Identify garment-design techniques and designer influences
1.6 Garment Construction Techniques and Technology 23 hours	DCV.04, ISV.04, ISV.05, DC4.03, DC4.04, IS3.02 CGE2g, CGE5c, CGE5g	Knowledge/ Understanding Thinking/ Inquiry Communication Application	- Apply sewing lab safety - Create a storyboard of designs for a four garment line - Apply garment construction techniques and technology to develop sewing notes and samples

Unit Planning Notes

The teacher:

- collects a variety of fashion related books and other print materials for personal and student reference purposes for all activities;
- locates teaching and classroom resources (e.g., tissue paper, magazines, pencil crayons, pastels, charcoal, etc.) for Activities 1.3, 1.4, and 1.6;
- previews and books audio-visual materials and equipment for Activities 1.1, 1.2, and 1.6;
- collects a variety of garments for Activity 1.2;
- prepares all handouts as required for all activities;
- becomes familiar with board and school policies concerning safety procedures and equipment for Activity 1.6;
- organizes clothing construction equipment needed for garment construction for Activity 1.6;
- prepares illustrations for Activity 1.3;
- prepares case studies for Activity 1.4;
- prepares student worksheets for Activities 1.3 and 1.4;
- considers using a more teacher-centred approach where student ability requires this for all activities;
- books guest speaker;
- ensures that the school policies for Internet use are followed in preparing resources for this unit;
- is sensitive to the gender, socio-economic, ethno-cultural, and religious diversity within the classroom in the selection and preparation of resources;
- is sensitive to the variety of garments and the trends reflected by what students in the class and school may be wearing;
- is aware of and sensitive to colour blindness;
- is aware of how fashion industry drawing techniques do not reflect realistic body images;
- adjusts student group work situations to suit social interaction skills of students;
- advises students to select garment construction projects according to their ability level to ensure optimal success.

Activity 1.1: Exploring Stages of Apparel Production and Marketing

Time: 2 hours

Description

Students explore the terminology and sequences related to the stages of apparel production and marketing. Using small groups, individual problem solving and various research strategies, students investigate how apparel is designed, produced, and promoted within the secondary fashion market.

Strand(s) & Learning Expectations

Strand(s): Design and Construction, Research and Inquiry

Overall Expectations

DCV.01 - demonstrate an understanding of the stages of apparel production and marketing;
ISV.01 - use appropriate social science research methods in a supervised, self-directed study of topics related to fashion and the fashion industry;
ISV.02 - correctly use terminology associated with the fashion industry;
ISV.03 - use appropriate methods for organizing and interpreting data and analysing results;
ISV.05 - demonstrate effective collaborative group skills.

Specific Expectations

DC1.01 - demonstrate an understanding of the terminology of fashion creation, production, and marketing;
DC1.02 - explain the stages of design and production planning in the secondary market;
IS1.01 - correctly use terminology associated with the fashion, clothing, and textile industry;
IS2.02 - organize and interpret information gathered from reliable sources, and summarize main points;
IS3.02 - effectively communicate the results of their inquiries, using a variety of methods and forms.

Prior Knowledge & Skills

Students have:

- group work skills;
- skills in recording and communicating their findings to the class.

Planning Notes

Note: T/L S indicates the Teaching/Learning Strategy.

The teacher:

- collects a number of texts that explore the stages of apparel production and marketing (T/L S 3 and 5);
- locates a variety of pictures that show the various stages of apparel production and marketing. These may be electronic from periodicals, photographs and other sources (T/L S 5);
- prepares a matched series of cards half of which have the related terminology of apparel production and marketing and the other half of which have the definitions for the same terminology. These cards should be large enough to be placed on a bulletin board (T/L S 1, 2, 3 and 4);
- previews video and prepares accompanying worksheet (T/L S 9);
- locates supplies such as masking tape, scissors, coloured paper, which are needed for the display of the terms, their meanings and pictures illustrating these stages/terms (T/L S 4);
- prepares and copies a crossword puzzle that reinforces and reviews the terms (T/L S 11).

Teaching/Learning Strategies

1. The first half of the students to enter the fashion classroom each receive a card that has on it a term related to some aspect of the stages of apparel production and marketing. The other half of the class each receives a card with the appropriate definition for one of the terms.
2. Students are given instructions to travel around the classroom and introduce themselves to other students and to read their term or definition to others.
3. Students travel around the room and try to find the match for their term/definition. When the student has found the partner whom they think has the matching term/definition, they are to obtain a textbook from the teacher and research their term/definition.
4. When they have the correct term/definition pair, the term and definition will be mounted onto a bulletin board, paired together.
5. These two students now proceed to the teacher-selected display of pictures of the stages of apparel production and look for the corresponding visual that illustrates their term/definition. When located and checked with the text resources, this will be added to the bulletin board display.
6. Students may repeat this procedure of matching the terms to the definitions in order to explore all other related terminology.
7. When all pairs of terms, definitions, and illustrations are completed to the best of the students' abilities, students read out their pairs and explain their pictures. Students create a "Fashion Glossary" booklet of fashion terms.
8. Students try to place these in a logical sequence, as they would occur in the garment industry.
9. Students watch a video on the stages of apparel production and complete a worksheet on the video.
10. Students revisit the bulletin board taking into account new information acquired through watching the video and make any necessary changes in the sequence of the terms.
11. Students complete and take up a crossword puzzle that reinforces and reviews the terms and their meanings.

Assessment & Evaluation of Student Achievement

Assessment Strategies	Tools	Purpose	Achievement Chart Categories
Term/definition/visual bulletin board display (T/L S 4, 8, 10)	Observational comments	Formative	Knowledge/Understanding Thinking/Inquiry Communication
Fashion glossary (T/L S 7)	Observation and comments	Formative	Knowledge/Understanding
Video worksheet (T/L S 9)	Criterion-referenced checklist	Formative	Knowledge/Understanding Thinking/Inquiry
Crossword puzzle (T/L S 11)	Rating scale	Formative	Knowledge/Understanding Thinking/Inquiry

Accommodations

- Provide a list of the terms and their definitions for use when completing the crossword puzzle.
- Students prepare a short presentation on the stages of garment production or marketing to present to classmates.
- Students compare the garment production methods used in small production facilities versus those used by larger producers.
- Students survey Internet sites to locate apparel production and marketing terminology information.

Resources

Print

Calasibetta, Charlotte. *Fairchild's Dictionary of Fashion*, 2nd ed. New York: Fairchild Publications, 1988. ISBN 87005-635-2

Glock, Ruth and Grace Kinz. *Apparel Manufacturing: Sewn Product Analysis*, 3rd ed. New Jersey: Prentice Hall, 2000. ISBN 1-13-084663-5

Stephens Frings, Gini. *Fashion From Concept to Consumer*, 7th ed. Pearson Education Inc., New Jersey: Prentice-Hall, 2002. ISBN 033571-1

Stone, Elaine. *Fashion Merchandising: An Introduction*. USA: McGraw-Hill Inc., 1990. ISBN 0-07-061744-9

Wolfe, Mary. *Fashion!* Goodheart-Willcox Co. Inc., 1997. ISBN 0-870067273

Audio-Video

Clothing Design and Manufacture. Coquitlam, B.C.: Classroom Video, 1998. 20 min.

Cotton Processing- Spinning, Knitting, Dyeing, Cutting. Coquitlam, B.C.: Classroom Video, 1998. 18 min.

How Clothing is Made. Learning Seed. 1990. Order number 200132-61L1. 24 min.

Trends in Apparel Marketing. Fort Erie, Ontario: Films for the Humanities and Sciences, 2001. Order Number EIT10792. 17 min.

Websites

www.apparel.ca (The Canadian Apparel Federation)

www.apparel.ca/magazine/index.htm

www.netcore.ca/~gibsonjs/gawebl.htm (Lesson plans)

www.sewnews.com

Trade Magazines

Bobbin: The Apparel Industry Magazine

Canadian Apparel

Style: Canada's Fashion Source

Style: The Source Book (annual)

Activity 1.2: How a Fashion Line is Produced

Time: 2 hours

Description

Students investigate the process of developing a fashion line. They have the opportunity to simulate an industry focus group to influence the grouping of garments to form a fashion line. They practise observational and analytical skills that are necessary to become a knowledgeable employee and entrepreneur.

Strand(s) & Learning Expectations

Strand(s): Design and Construction, Research and Inquiry

Overall Expectations

DCV.01 - demonstrate an understanding of the stages of apparel production and marketing;

ISV.04 - communicate effectively through written and audio-visual presentations, using accepted social science research format;

ISV.05 - demonstrate effective, collaborative group skills.

Specific Expectations

DC1.03 - describe the stages of producing a fashion line;

IS3.02 - effectively communicate the results of their inquiries, using a variety of methods and forms.

Prior Knowledge and Skills

Students have:

- group work skills;
- skills in recording and communicating their findings to the class;
- knowledge of fashion, apparel production, and marketing terminology.

Planning Notes

The teacher:

- becomes familiar with how to conduct an industry focus group session (T/L S 1);
- prepares a selection of garments. This will not be a “line of garments” but rather a grouping of eight to 12 garments of different types with no one theme evident (e.g., T-shirts both dressy and casual, jean slacks, some children’s wear, dressy wear, sportswear). The idea is that students may realize that there are small groupings that have a common theme such as children’s play wear, women’s sports wear and others and this is how lines are developed. (T/L S1);
- collects a variety of fashion magazines and/or pattern books for student use (T/L S 3);
- previews video and prepares accompanying worksheet (T/L S 6);
- prepares cut and paste handout (T/L S 7).

Teaching/Learning Strategies

1. Students are made aware of the meaning and purpose of a focus group session, which will be used throughout this activity (see Appendix 1.2.1).
2. Students use a focus group approach and examine a teacher prepared grouping of garments and respond to a variety of questions, e.g.,
 - Do these garments make a pleasing grouping?
 - Are there any themes to this grouping of garments? What could the themes be?
 - What common features and elements do you see?
 - What features/elements don’t seem to work with or in this grouping?
 - To what age group are these fashion groupings aimed?
 - In this fashion grouping, which are basic garment(s) and which are fashion pieces?
 - What type of clientele would be attracted to some of these garments?
 - How can we regroup these garments into like groupings? What was the rationale for your regrouping?
3. Students discuss the common features that a line of garments may have and view some current lines from a designer, using fashion magazines and pattern books. Students record ideas in their notes.
4. Students speculate on answers to the following questions:
 - Where do designers get their inspirations and ideas for their garment lines?
 - What are the criteria for designing a fashion line?
 - How does the fashion industry create a line of garments from concept to creation?
5. Drawing on their findings from T/L S1, 2, and 3, students prepare a note titled, “How a Fashion Line is Born.” The note includes responses for the following:
 - What is a fashion line?
 - Examples of fashion lines.
 - How are garments designed?

- How are designs selected for a line?
 - Give definitions and descriptions of clientele and target markets.
 - Describe factors that may influence the design of a line of garments.
6. Students view a video on creating a garment line or read a chapter from a text such as, *Fashion: from Concept to Consumer (Chapters 9 and 10)* and complete the accompanying worksheet.
 7. Students complete a timeline or flow chart that outlines the stages used to produce a garment line.

Assessment & Evaluation of Student Achievement

Assessment Strategies	Tools	Purpose	Achievement Chart Categories
Analysis of grouping of garments (T/L S 2)	Observation and comments	Formative	Thinking/Inquiry
Note on how a fashion line is born (T/L S 5)	Checklist	Formative	Knowledge/Understanding Communication
Complete video worksheet (T/L S 6)	Criterion referenced checklist	Formative	Knowledge/Understanding
Stages in garment production (T/L S 7)	Criterion referenced checklist	Formative	Knowledge/Understanding Thinking/Inquiry

Accommodations

- For enrichment, students collect magazine pictures, create sketches, and collect colour and fabric swatches to create an idea board for a fashion line of garments.
- For students with learning difficulties, templates could be provided for note taking and images for the cut and paste activity.
- Students could survey Internet sites for various designers to examine how garments are coordinated to produce a fashion line.

Resources

Print

Baker, Wendy and Diane James. *Hands-On Fashion*. New York: Thomas Learning, 1994. ISBN 1-56847-145-9

Breen, George and A.B. Blankenship. *Do-It-Yourself Marketing Research*, 3rd ed. New York: McGraw Hill Publishing Company, 1989. ISBN 0-07-007450-X

Davis Burns, Leslie and Nancy Bryant. *The Business of Fashion: Designing, Manufacturing, and Marketing*. New York: Fairchild Publications, 1997. ISBN 1-56367-073-9

Stephens Frings, Gini. *Fashion: From Concept to Consumer*, 7th ed. Pearson Education Inc., New Jersey: Prentice-Hall, 2002. ISBN 033571-1

Stone, Elaine. *Fashion Merchandising: An Introduction*. USA: McGraw-Hill Inc., 1990. ISBN 0-07-061744-9

Templeton, Jane Farley. *The Focus Group*, 3rd ed. New York: McGraw Hill Publishing Company, 1994. ISBN 1-55738-530-0

Audio-Video

Cutting Their Own Cloth: Entrepreneurial Clothing Designers. Arizona: Teacher's Video Company, Order Number DQN 10121, 22 min.

Developing an Apparel Line. Fort Erie, Ontario: Films for the Humanities and Sciences, 2001. Order number EIT10791. 17 min.

Fashion and Clothing. Fort Erie, Ontario: Films for the Humanities and Sciences, 2001. Order number EIT10370. 52 min.

Top 10 Fashion Designers. Arizona: Teacher's Video Company. Order number TTFD. 50 min.

Websites

www.fashionincubator.on.ca (how to set up a business)

www.torontofashionweek.ca

www.voguepatterns.com (designers, design ideas and techniques)

Activity 1.3: Fashion Illustration and Logos

Time: 3 hours

Description

Students create a fashion drawing template and investigate the principles and elements of design through fashion illustration. Students discuss the uses of logos and trademarks on garments.

Strand(s) & Learning Expectations

Strand(s): Design and Construction, Research and Inquiry

Overall Expectations

DCV.02 - demonstrate an understanding of the elements and principles of design;

ISV.05 - demonstrate effective collaborative group skills.

Specific Expectations

DC2.02 - demonstrate an understanding of the techniques of fashion drawing;

DC2.03 - explain the trade uses of fashion drawing and logos, including their use in current advertisements in a variety of national and international publications;

IS3.02 - effectively communicate the results of their inquiries, using a variety of methods and forms.

Prior Knowledge & Skills

Students have:

- group work skills;
- skills in recording and communicating their findings to the class;
- knowledge of the criteria for creating a grouping of garments to form a fashion line (for use in T/L S 7).

Planning Notes

The teacher:

- prepares a collection or display of fashion illustrations that are used by different marketers (e.g., pattern companies, textile manufacturers, garment advertising, trade publications) (T/L S 1, 2, and 4);
- prepares a collection of fashion photographs from magazines or compiles a selection of fashion magazines (T/L S 1, 2);
- gathers textbooks that include information about fashion illustration and photography ready for student use (T/L S 3);
- books a guest speaker from an organization such as the International Academy of Merchandising and Design (T/L S 5);
- gathers art supplies including, tissue paper, pencils, plain white paper, coloured construction paper, masking tape, scissors (T/L S 7).

Teaching/Learning Strategies

1. Student partners examine and compare the features of a fashion photograph with that of a fashion illustration. The teacher leads a discussion of similarities and differences.
2. Students discuss and develop a note by answering the following questions:
 - What is the purpose of fashion illustrations? Why not just have fashion photos?
 - What organizations or companies might prefer to have fashion illustrations? Why?
3. Students read from a text such as *Fashion: From Concept to Consumer*, pp. 185-189, and *Fashion!* pp. 388-389, and note the marketing and trade uses of fashion illustrations in their notebooks.
4. Students examine a selection of fashion illustrations. They describe their purpose and support this conclusion.
5. Students listen to a speaker on fashion illustration and draw a fashion illustration using recommended proportions. **Note:** These proportions do not reflect realistic body proportions.
6. Students select a fashion illustration of their own or one provided by the teacher, and follow the teacher's instructions in Appendix 1.3.1 to prepare their own croquis. The student keeps the croquis for use in Activity 1.3 (T/L S 7) and Activity 1.4 (T/L S 7).
7. Students work in groups of three or four. Organized by the teacher, within each group, students collaboratively conceptualize a mini-line of three or four garments. They use their construction paper croquis as a template and illustrate one of the garments. Students should be reminded to give the illusion of making their fashion figure look taller and slimmer in order to mimic the technique used in the fashion industry. This illustration should be coloured and results presented to the class. The teacher displays results on a bulletin board.
8. Students examine the grouping of garments provided by the teacher for trademarks and trade logos. The teacher collects student ideas of which logos are present on the garments and in the fashion photos found in the magazines. Students create a note.
9. Students examine a text such as *Fashion: From Concept to Consumer*, pp. 58, 117, 272, 65- 66, and 316-317 or other information about logo symbolism. The teacher leads a discussion and students take notes on the uses of logos as symbols of prestige, identification, and advertising for garment manufacturers.

Assessment & Evaluation of Student Achievement

Assessment Strategies	Tools	Purpose	Achievement Chart Categories
Note on fashion illustration vs. photo; and logos T/L S 1, 2, 3, 4, and 8, 9	Criterion-referenced checklist	Formative	Knowledge/Understanding Thinking/Inquiry
Fashion illustration based on speaker demonstration (T/L S 5)	Observation and comments	Formative	Application
Construction paper fashion croquis (T/L S 6)	Observation and comments	Formative	Knowledge/Understanding Application
Garment line illustration assignment (T/L S 7)	Criterion-referenced checklist (Appendix 1.3.2)	Summative	Knowledge/Understanding Thinking/Inquiry Application Communication

Accommodations

- For enrichment, students create a fashion croquis of construction paper by drawing the figure free hand.
- For enrichment, students work from a fashion photograph to create a fashion illustration that demonstrates the principles of optically creating a taller and slimmer figure.
- Students with special and fine motor skill difficulties may need assistance with the drawing and cutting.
- Students may use electronic means to produce their fashion croquis.
- For enrichment, students may create a collection of three or four garment illustrations that represent a line of clothing. They explain their reasoning for calling this selection of garments a line of clothing.
- For enrichment, students collect fabric swatches that are suited to their fashion illustration or highlight a body feature (e.g., eye colour).
- For enrichment, students use a pattern designing software program to create garment designs for T/L S 7.

Resources

Print

Allen, Anne and Julian Seaman. *Fashion Drawing – The Basic Principles*. London: B.T. Batsford Ltd., 1996. ISBN 0-7134-7096-8

Davis, Marian. *Visual Design in Dress*. New Jersey: Prentice-Hall Inc., 1996. ISBN 0-13-112129-4

Stephens Frings, Gini. *Fashion: From Concept to Consumer*, 7th ed. Pearson Educational Inc., New Jersey: Prentice-Hall, 2002 ISBN 033571-1

Stone, Elaine. *Fashion Merchandising: An Introduction*. USA: McGraw-Hill Inc., 1990. ISBN 0-07-061744-9

Websites

www.butterickpatterns.com

www.mccallspatterns.com

www.simplicitypatterns.com

www.stylepatterns.com

www.voguepatterns.com

Software

Dress Shop. Living Soft Inc., 1515 N. Norma Street, Ridgecrest, CA 93555, (800) 626-1262

Pattern Master Boutique. Wild Ginger Software Inc., 2817 Lebanon Pike, Suite 200, Nashville, TN 37214, (888) 929-9453.

Activity 1.4: Let's Design!

Time: 3 hours

Description

Students explore the uses of the principles and elements of design as they relate to garment design. They use these skills to create designs for a specific market or clientele. Students discuss why some people may use optical illusions to enhance some of their features.

Strand(s) & Learning Expectations

Strand(s): Design and Construction, Research and Inquiry Skills

Overall Expectations

DCV.02 - demonstrate an understanding of the elements and principles of design;

ISV.05 - demonstrate effective collaborative group skills.

Specific Expectations

DC2.01 - use terminology related to the elements and principles of design;

IS3.02 - effectively communicate the results of their inquiries, using a variety of methods and forms.

Prior Knowledge & Skills

Students have:

- knowledge of fashion illustration skills;
- knowledge of fashion design gained in Activities 1.1 and 1.2;
- group work skills;
- knowledge of the criteria for creating a grouping of garments to form a fashion line (for use in T/L S7).

Planning Notes

The teacher:

- checks to see that each student has a fashion illustration created in Activity 1.3 (T/L S 7);
- prepares supplies that include pastels, pencil crayons, paint, fabric swatches or scraps (T/L S 7);
- locates fashion textbooks (T/L S 3 and 4);
- prepares handout on the elements of design (T/L S 3);
- prepares handout on the principles of design (T/L S 4);
- prepares a handout that includes two or three fashion illustrations, each demonstrating a variety of elements and principles of design (T/L S 6);
- creates a series of case studies (one per grouping of three or four students) that require students' analytical use of the principles and elements of design and requires the students to create a grouping of outfits for a specified client.

Teaching/Learning Strategies

1. In small groups, students examine their fashion illustrations created in Activity 1.3, T/L S 7, and answer the following questions:
 - What was done to make this figure/person appear to be taller and slimmer?
 - What did your neighbour do in the fashion illustration to make it look taller and slimmer?
 - How successful were you in this endeavour?
2. The teacher leads a class discussion to determine which techniques or tools students have used to create this illusion, e.g., colours (use of pastels, pencil crayons, paints, etc.), lines (vertical, horizontal, diagonal, etc.), textures (rough, smooth, shiny, dull).
3. Students complete a teacher-prepared worksheet on the elements of design by referring to a text such as *Fashion: From Concept to Consumer*, pp. 179–182, or *Fashion!* Chapter 10 and 11, pp. 172–204 to complete the blanks.
4. Students will complete a teacher prepared worksheet on the principles of design by referring to a text such as *Fashion: From Concept to Consumer*, pp. 182–185 or *Fashion!* Chapter 12, pp. 205–212, to complete the blanks.
5. The teacher leads a class discussion on reasons why people may wish to highlight or downplay certain areas or parts of the body. Students create a note on figure characteristics and how design elements and principles can be used to minimize or enhance characteristics. **Note:** Be aware of body image issues during this discussion. Sensitivity to issues that may arise will be required.

6. Students work with a partner and use the principles and elements of design to analyse a teacher prepared handout containing one or more fashion illustrations.
7. A group of students select one of the teacher-prepared case studies and create a line of garments for this client. The fashion line consists of three or four garments. Each group of students prepares one fashion illustration per garment and collects fabric swatches, showing texture and colour of each garment. The illustrations are accompanied by a brief, written explanation to justify the appropriateness of each garment and explain the use of the principles and elements of design in the creation of these garments. Results could be displayed as a bulletin board or display case.

Assessment & Evaluation of Student Achievement

Assessment Strategies	Tools	Purpose	Achievement Chart Categories
Discussion on the elements of design (T/L S 2)	Observation and comments	Formative	Knowledge/Understanding Thinking/Inquiry
Note on the elements of design (T/L S 3)	Criterion referenced checklist	Formative	Knowledge/Understanding Thinking/Inquiry
Note on the principles of design (T/L S 4)	Criterion referenced checklist	Formative	Knowledge/Understanding Thinking/Inquiry
Fashion illustration analysis (T/L S 6)	Criterion referenced checklist	Formative	Thinking/Inquiry Application
Case study analysis of fashion client (T/L S 7)	Criterion referenced checklist (Appendix 1.4.1)	Summative	Knowledge/Understanding Thinking/Inquiry Application Communication

Accommodations

- For student enrichment, students locate a client in the community, conduct a client analysis, and repeat T/L S 7 for this client.
- Students who have difficulty with written tests may be given the option to illustrate their answers or to identify answers directly on illustrations.
- For enrichment, students can apply the principles and elements of design to the creation of pieces of textiles.
- For enrichment, students use the focus group strategy to critique a line of garments for teens, by a local store or a line seen on a fashion television show.
- For enrichment, students create a bulletin board or display case that highlights how the principles and elements of design are used in garment design.
- For enrichment, students use a pattern designing software program to create a garment line (T/L S 7).

Resources

Print

Davis, Marian. *Visual Design in Dress*. New Jersey: Prentice-Hall Inc., 1996. ISBN 0-13-112129-4

Wolfe, Mary. *Fashion!* Goodheart-Willcox Co. Inc., 1997. ISBN 0-870067273

Stephens Frings, Gini. *Fashion: From Concept to Consumer*, 7th ed. Pearson Education Inc., New Jersey: Prentice-Hall, 2002. ISBN 033571-1

Stone, Elaine. *Fashion Merchandising: An Introduction*. USA: McGraw-Hill Inc., 1990. ISBN 0-07-061744-9

Activity 1.5: Designer Inspiration

Time: 2 hours

Description

Students apply techniques that are used to design and create garments. They explore a variety of cultural and historic influences that inspire the design of fashion.

Strand(s) & Learning Expectations

Strand(s): Design and Construction; Research and Inquiry Skills

Overall Expectations

DCV.02 - demonstrate an understanding of the elements and principles of design;

DCV.03 - describe the role of the textile developer and fashion designer in the initiation and creation of new products;

ISV.05 - demonstrate effective collaborative group skills.

Specific Expectation

DC2.04 - demonstrate the ability to apply specific garment-design techniques;

DC3.03 - demonstrate how various historical and cross-cultural influences are used in the creation of new fashion lines;

IS2.02 - organize and interpret information gathered from reliable sources, and summarize main points.

Prior Knowledge & Skills

Students have:

- group work skills;
- skills in recording and communicating their findings to the class;
- knowledge of fashion illustration skills;
- working knowledge of the elements and principles of design as they apply to garments and the creation of focal points and illusions;
- knowledge of the function of focus groups;
- knowledge of the criteria for creating a grouping of garments to form a fashion line (for use in T/L S 8).

Planning Notes

The teacher:

- creates a questionnaire to examine student knowledge of the influences of historical and cross-cultural influences on fashion T/L S 1 (Appendix 1.5.1);
- reviews information on garment draping techniques (T/L S 1 to 7);
- collects several bed sheets or long pieces of uncut fabrics (T/L S 1 to 7);
- collects safety pins, clips, sashes, ribbons, belts and brooches etc. (T/L S 1 to 7);
- locates textbook or resource information about various techniques of garment design e.g., drafting, draping, flat pattern, CAD (T/L S 10);
- locates textbook or resource information about designer influences including historical, cultural, the Arts, fabric choice, and the environment (T/L S 11).

Teaching/Learning Strategies

1. Students complete and discuss a teacher-prepared questionnaire on The Fashion Industry – A Global Industry (Appendix 1.5.1).
2. Students are assigned to a group of three or four. Each member of the group is assigned one of the following tasks - garment developer, assistant to the developer (this role is optional), model, and illustrator/design recorder. Each group proceeds as follows:
 - Each group is given one or two fabrics of varying lengths, a collection of belts, brooches, clips, etc., and asked to produce two or more garments. Fabrics may not be snipped, torn, or cut in any way.
 - As each garment is completed, the illustrator for the group sketches/records the finished product.
 - Each group presents their garments and sketches to the class. The design assistant and model explain how the garment was created.
 - At the end of each presentation, students examine the garment worn by the model and as a group, analyse the garment for specific historical and cultural influences. Students share observations with each other.
 - At the end of the first round of presentations, the group of models appears together. The teacher leads a discussion about how this grouping of garments could form a line of garments.
 - If time permits, the fabrics and accessories can be returned to the teacher and be redistributed to other groups of students. The process can be repeated one more time to see what other designs students create.
3. When the process has been completed and presentations of designs are finished, students discuss a series of questions, which help them to focus on how they arrived at each design. Questions can include:
 - How did the shape and amount of fabric limit your design?
 - How did the accessories that were provided enhance or limit your design?
4. Students prepare a summary note on methods of garment design that includes information about drafting, flat pattern, draping, and computer-assisted design.
5. Students record notes on design influences (e.g., historic and ethnic, the arts, travel, nature) by referring to a text such as *Fashion: from Concept to Consumer*, pp. 81–84.

Assessment & Evaluation of Student Achievement

Assessment Strategies	Tools	Purpose	Achievement Chart Categories
Questionnaire “The Fashion Industry – A Global Industry” (T/L S 1) (Appendix 1.5.1)	Observation and comments	Diagnostic	Knowledge/Understanding Thinking/Inquiry
Garment design and presentation activity (T/L S2)	Observation and comments	Formative	Knowledge/Understanding Thinking/Inquiry Application Communication
Note on methods of garment design (T/L S 4)	Criterion-referenced checklist	Formative Summative	Knowledge/Understanding
Note on design influences (T/L S5)	Criterion-referenced checklist	Formative Summative	Knowledge/Understanding Communication

Accommodations

- For students who have difficulty with written tests, matched column questions/answers are provided.
- Students who have difficulty with written tests may be given the option to illustrate their answers or to identify answers directly on illustrations.
- For students who have difficulties with note taking, the teacher can provide a note taking template or questions to guide student responses.
- For enrichment, students create a bulletin board or display case that highlights the methods of designing garments and/or the historical and cultural influences on design.
- For enrichment, students produce designs using CAD, flat pattern, draping, drafting, or a combination of methods.

Resources

Print

Aldrich, Winifred. *Fabric, Form and Flat Pattern Cutting*. Don Mills, ON: Oxford University Press, 1996. ISBN 0-632-03917-5

Amaden-Crawford, Connie. *The Art of Fashion Draping*, 2nd ed. The Fashion Institute of Design and Merchandising, Los Angeles: Fairchild Publications, 1998. ISBN 1-56365-017-8

Askari, Nasreen. *Uncut Cloth – Saris, Shawls and Sashes*. London, U.K.: Merrell Holberton Publishing, 1999. ISBN 1-85894-083-4

Bell-Miller, Phyllis. *Autocad for the Apparel Industry*. Albany, N.Y.: Delmar Publishing Inc., 1994. ISBN 0-8273-5224-7

Bullis, Douglas. *Fashion Asia*. London. U.K.: Thames and Hudson, 2000. ISBN 0-500-28238-2

Davis-Burns, Leslie and Nancy Bryant. *The Business of Fashion: Designing, Manufacturing and Marketing*. New York: Fairchild Publications, 1997. ISBN 1-56367-073-9

Hunnisett, Jean. *Period Costume for Stage and Screen*. Studio City, California: Players Press Inc., 1996. ISBN 0-88734-653-7

Stephens Frings, Gini. *Fashion: From Concept to Consumer*, 7th ed. New Jersey: Prentice-Hall, Pearson Education Inc., 2002. ISBN 033571-1

Stone, Elaine. *Fashion Merchandising: An Introduction*. USA: McGraw-Hill Inc., 1990. ISBN 0-07-061744-9

Wolfe, Mary. *Fashion!* USA: The Goodheart-Wilcox Company, Inc., 1997. ISBN 0-870067273

Resource Documents

Global Daily Living Practices: Forms of Clothing. Canadian Home Economics Association, 1990.

Websites

www.batashoemuseum.ca

www.chea-acef.ca/english/service-centre/store.htm (Global clothing resources)

www.costumemuseum.com (Costume Museum of Canada)

www.museumfortextiles.on.ca

www.torontofashionweek.ca

www.voguepatterns.com

Software

Dress Shop. Livingsoft Inc., 1515 Norma Street, Ridgecrest, CA 93555, (800) 626-1262

Pattern Master Boutique. Wild Ginger Software Inc., 2817 Lebanon Pike, Suite 200, Nashville TN 37214, (888) 929-9453

Activity 1.6: Garment Construction Techniques and Technology

Time: 23 hours

Description

Students explore new garment technology and practise techniques that are used to construct high-quality garments. They create a storyboard to represent a mini-line of four garments and explain their designs using sewing notes and samples of garment construction techniques.

Strand(s) & Learning Expectations

Strand(s): Design and Construction, Research and Inquiry Skills

Overall Expectations

DCV.04 - demonstrate various techniques and current technologies used in fabric and garment design and production;

ISV.04 - communicate effectively through written and audio-visual presentations using accepted social science research format;

ISV.05 - demonstrate effective collaborative group skills.

Specific Expectations

DC4.03 - identify current and high-quality construction techniques;

DC4.04 - produce a line of at least four high-quality garments that meet professional standards using a variety of current construction techniques and available technologies;

IS3.02 - effectively communicate the results of their inquiries using a variety of methods and forms.

Prior Knowledge & Skills

Students have:

- group work skills;
- skills in recording and communicating their findings to the class;
- knowledge of fashion illustration skills;
- working knowledge of the elements and principles of design as they apply to garments and the creation of focal points and illusions;
- knowledge of the functioning of focus groups;
- knowledge of the criteria for creating a grouping of garments to form a fashion line.

Planning Notes

The teacher:

- gives students a list of supplies they need to bring to class each day for the activities such as hand sewing needles, pins, tape measures, scissors, tracing wheels and paper, and threads (T/L S 6) or provides these if necessary;
- obtains the equipment that is needed for the activities and where possible obtains new garment technology (e.g., sewing machines, sergers, embroidery and computerized machines, gravity fed iron, vacuum/suction ironing board) (T/L S 2, 4, 5, and 6);
- gathers textbooks (T/L S 5);
- previews and prepares question sheets on videos (T/L S 6);
- prepares handouts such as body measurement sheets, pattern envelope worksheet, pinning and cutting, parts of the sewing machine, parts of the serger (T/L S 2, 5, 6, and 7);
- prepares samples of techniques such as a hand sewn button with a shank, lapped zipper, button and buttonhole, hand sewn hem that the students may refer to (T/L S 6);
- reviews board and school equipment safety policy and procedures and prepares a student handout on them (T/L S 1 and 2);

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- prepares an assignment sheet that outlines the requirements for the major assignment (T/L S 3);
 - prepares a note outlining the routines for sewing/design lab work (T/L S 1);
 - prepares a checklist for each storyboard to use with the rubric for their major assignment (Appendix 1.6.1).

Teaching/Learning Strategies

1. Students brainstorm to arrive at a list of safety guidelines for the sewing classroom which the teacher records. Students compare their list with a handout from the teacher that outlines school and board safety procedures.
2. Students review the procedures and routines for the classroom management in the sewing labs, e.g., proper connecting/disconnecting of irons, where and how the sewing machines are stored, the appointment of a monitor, and their responsibilities.
3. Students review the requirements of their major assignment and accompanying rubrics for the culmination of this unit. Describe the overall assignment to students as follows:
 - students work in pairs to simulate a design team;
 - each design team presents their work in the form of a storyboard;
 - each design team creates a line of four quality garments and represents these garments using a combination of fashion illustrations, detailed construction notes, and sewing samples.
4. Describe the various parts of the assignment to students as follows:
 - A Part One: Student design teams begin the assignment:
 - Collect a variety of garment images;
 - Narrow the selection to four garments that form a line;
 - Write a brief description of how this line suits a particular fictitious client and how the design features of these garments are suited to or enhance the client's body type, keeping in mind the full range of body types that a designer may serve;
 - Create Part One of the storyboard by mounting the above results.
 - B Part Two: Student design teams select two of the four garments to be illustrated showing sewing details. For each garment drawing:
 - Use arrows on the drawing to label all sewing details (e.g., seam types, pocket type, sleeve type, neckline, collar, zipper/button location);
 - Describe each detail with a brief construction note describing what the sewer should pay attention to;
 - Create Part Two of the storyboard by mounting results.
 - C Part Three: Student design teams use the remaining two garment designs:
 - Select three or four of the design features from each of the remaining garments;
 - Use arrows to point out the design features;
 - Prepare a series of sewing samples to demonstrate how each of the features will be constructed;
 - Write a paragraph explaining how to construct this feature;

Note: The teacher assists students with the interpretation of sewing techniques as needed. Throughout the assignment, the students participate in the preparation of samples that the teacher has scheduled to assist with the assignment. The teacher might prepare mini demonstration/workshops (e.g., sewing on buttons by hand, with the addition of a thread shank, preparing and serging a seam, a flat felled seam, top stitching, lapped zipper application, buttons and buttonholes, computer embroidery). Students may also view videos on new technology and garment construction techniques and complete the accompanying worksheets.

 - Create Part Three of the storyboard by mounting results.

5. Students examine a pattern envelope and complete a worksheet, which identifies and investigates the information found on the pattern envelope. This sheet should be available for use later in this course.
6. Students review the taking of measurements and with a partner, take, and record their partner's measurements. These should be available for use later in the course.

Assessment & Evaluation of Student Achievement

Assessment Strategies	Tools	Purpose	Categories of Achievement Chart
Classroom and lab safety procedures (T/L S 1 and 2)	Criterion-referenced checklist	Diagnostic Formative	Knowledge/Understanding Thinking/Inquiry
Storyboard Part 1 – description of designs and clientele (T/L S 4A)	Rubric (Appendix 1.6.1)	Summative	Knowledge/Understanding Thinking/Inquiry Application Communication
Storyboard Part 2 – design features (T/L S 4B)	Rubric (Appendix 1.6.1)	Summative	Knowledge/Understanding Thinking/Inquiry Application Communication
Storyboard Part 3 – garment techniques (T/L S 4C)	Rubric (Appendix 1.6.1)	Summative	Knowledge/Understanding Thinking/Inquiry Application Communication
Pattern envelope worksheet (T/L S 5)	Criterion-referenced checklist	Formative	Knowledge/Understanding Thinking/Inquiry
Record of body measurements (T/L S 6)	Criterion-referenced checklist	Formative	Knowledge/Understanding Application

Accommodations

- Students with advanced skills in garment construction choose a pattern that incorporates some of the design features of their picture or illustration and construct the entire garment.
- Students with limited garment construction skills prepare samples of some of the construction and design features that the teacher is demonstrating in class.
- For enrichment, student teams prepare some or all of the design sketches themselves rather than using pictures.
- For enrichment, where available, the teacher invites a local designer to critique student design ideas and presentation. Alternatively, a design team seeks out and visits a local designer in the community who would critique their designs for marketability, cost feasibility and suitability of design to intended clientele.
- Provide specialized sewing equipment for students with special needs.

Resources

Print

- Betzina, Sandra. *Power Sewing Step- by- Step*. Newtown, CT: Taunton Press, 2000. ISBN 1-56158-363-4
- Calasibetta, Charlotte. *Fairchild's Dictionary of Fashion*, 2nd ed. New York: Fairchild Publications, 1988. ISBN 87005-635-2
- Carr, Roberta. *Couture – The Art of Fine Sewing*. Portland, Oregon: Palmer/Pletsch Inc., 1994. ISBN 0-935278-28-1
- Cream, Penelope, ed. *The Complete Book of Sewing*. Toronto: Red Books Canada, 1996. ISBN 0-433-398884-X
- Davis Burns, Leslie and Nancy Bryant. *The Business of Fashion: Designing, Manufacturing and Marketing*. New York: Fairchild Publications, 1997. ISBN 1-56367-073-9
- Glock, Ruth and Grace Kinz. *Apparel Manufacturing: Sewn Product Analysis*, 3rd ed. New Jersey: Prentice Hall, 2000. ISBN 1-13-084663-5
- Harper, Rochelle. *Sew the New Fleece - Techniques with Synthetic Fleece and Pile*. Newtown, CT: Taunton Press, 1997. ISBN 1-56158-172-0
- Hausman, Sue. *Sew Fast, Faster, Fastest*. Enmaus, Penn: Rodale Press Inc., 1998. ISBN 0-87596-793-0
- Humphries, Mary. *Fabric Reference*, 2nd ed. New Jersey: Prentice-Hall, 2000. ISBN 0-13-010575-9
- Routh, Caroline. *100 Years of Canadian Women's Fashion*. Irwin Publishing, 1996. ISBN 0-7737-55683
- Singer: The Complete Photo Guide to Sewing*. Creative Publishing International, 1999. ISBN 086573173X
- Singer: The New Sewing with a Serger*. Creative Publishing International, 1999. ISBN 0865733309
- Stephens Frings, Gini. *Fashion From Concept to Consumer*, 7th ed. Pearson Education Inc., New Jersey: Prentice-Hall, 2002. ISBN 033571-1
- Stone, Elaine. *Fashion Merchandising: An Introduction*. USA: McGraw-Hill Inc., 1990. ISBN 0-07-061744-9
- Vogue Sewing*. New York: The Butterick Publishing Co., 2000. ISBN 1-57389-016-2
- Watkins, Susan. *Clothing: The Portable Environment*. Iowa State Press, 1984. ISBN 0-8138-0316-0
- Westfall, Mary G. *Successful Sewing*. Irwin Publishing, 1998. ISBN 1-56637-3727
- Wolfe, Mary. *The World of Fashion Merchandising*. Toronto: Irwin Publishing, 1998. ISBN 1-56637-4510
- Wolfe, Mary. *Fashion!* Goodheart-Willcox Co. Inc., 1997. ISBN 0-870067273

Audio-Video

- Stitch in Time*. Arizona: Teacher's Video Company, 2000. Order number SITI. 165 min.
- Super Time-Saving Sewing Tips*. Arizona: Teacher's Video Company, 2000. Order number STSV. 30 min.
- Vogue and Butterick's Designer Sewing*. Arizona: Teacher's Video Company, Order Number DSEW, 147 min.

Appendix 1.2.1

How to Conduct An Industry Focus Group Session

Note: The following notes are a simplified version of the purpose and instructions for conducting an industry focus group. They are intended for teacher use to familiarize the teacher with one way that Activity 1.2 T/L S 2, could be accomplished. It is not designed to be reproduced and given to each student. The teacher may wish to do further research into the area of focus groups and have students do the same.

The focus group interview is a market research tool that, although it has been highly criticized by some researchers, continues to be widely used. This method gathers together a group of consumers who have something in common. Group members are given a topic, program, and/or series of questions regarding their discussion and interactions. This discussion is moderated by either a professional, who is hired for this job, or an employee of the company who wants the research results and is skilled in facilitation. Like the process of brainstorming, group participants are discouraged from making judgemental and derogatory comments about the input of their colleagues. Results of the discussion and dialogue are recorded by someone or a skilled ‘rapporteur’ who enters into the interview in order to evoke the emotions and factual information desired. The resulting report is submitted to the marketing or research department of the company. From here either a plan of action is formulated or the results may be designated for further study.

Application to Unit 1, Activity 1.2, T/L S 1 and 2

Assignment of Focus Session Roles:

- Group – members of the fashion class
- Topic of interest – fashion industry and garments
- Moderator – fashion teacher
- Rapporteur – the teacher (alternatively a Reporter(s) may be used, possibly two students who are skilled at listening to their classmates and recording, in the point form, the information given).

Purpose of Focus Session:

- Focus – grouping of garments that are supplied by the teacher
- Interview guide or questions for discussion – see list provided in Activity 1.2, T/L S 2.
- Report results – using the information recorded in point form, in the focus group, students write a note as described in T/L S 3 of the same activity.

Appendix 1.3.1

How to Create a Croquis

The croquis is a drawing tool, which is used to help designers create their fashion illustrations. When complete, the croquis resembles an old fashioned “paper doll”. The idea behind using this method is that many fashion designers are not illustrators and by creating a construction paper or cardboard body template, the designer does not have to focus on getting the body proportions correct each time they are drawing, as they have already produced one body with which they are pleased. Now they can concentrate their creative efforts on the garment design.

Instruction for creating the croquis

Planning Notes

- Collect a variety of fashion illustrations, perhaps eight to 10, from pattern magazines, trade magazines and fashion magazines. These illustrations should each be a full page in size. Be sure to have illustrations of both males and females.
- Collect supplies including masking tape, pencils, erasers, tissue paper, construction paper, and scissors.
- Make arrangements to have the cut out croquis laminated.

The teacher’s instructions for students:

1. Each student selects one of the fashion illustrations and tapes it to a smooth part of their desk.
2. Cover the illustration with a piece of tissue paper and tape this to the desk also.
3. Using light, short pencil strokes, trace the outline of the figure in the fashion illustration as though the illustration has on a body suit or leotards and not bulkier clothing. It is not necessary to erase mistakes, as the tissue paper is fragile. Just redraw any lines with which you are not quite pleased.
4. When completed, remove the tissue paper from on top of the illustration. Turn the tissue paper over so that the wrong side is facing you. Using the flat side of the pencil, carefully shade over the pencil lines but remember you are on the wrong or backside of the tissue. Cover these lines completely with pencil. The lines do not have to be tidy but should be dark. Alternatively, students could use carbon paper in step 6.
5. Tape a piece of construction paper to a smoother area of their desk.
6. Turn the correct side of the tissue paper up and tape it over top of the construction paper. The shaded side of the tissue paper should be next to the construction paper.
7. Using your pencil, trace directly on top of the figure outline on the tissue paper to create the most desirable outline. The pencil markings on the underside of the tissue paper will be traced onto the construction paper.
8. When the tracing is complete around the entire figure, remove the tissue paper.
9. Using light, short pencil strokes make any changes that may be necessary. Carefully erase any stray pencil markings.
10. Cut out the croquis on the figure lines.
11. The teacher laminates the croquis.
12. Students recut the laminated croquis on the figure lines.

The croquis is complete and can be used as a body template for creating fashion illustrations. Trace around the croquis, remove it from the paper surface and add design lines, colours, visual textures, etc. Adding facial features, hair, shoes are not necessary.

Appendix 1.3.2

Criterion-Referenced Checklist for Garment Line Assignment – Summative Evaluation

Focus	Criterion	Level			
		1	2	3	4
Use of croquis to create a fashion illustration (DC2.02)	Accurately uses croquis to draw outline and detail of a fashion garment				
Application of colour (DC2.02)	Creatively applies colour to fashion drawing to enhance illustration; to show construction lines and reflect fabric textures				
Application of elements and principles of design (DCV.02)	Demonstrates a thorough understanding of how the fashion industry uses design to enhance the illusion of the fashion figure				
Presentation of garment line (IS3.02)	Demonstrates an insightful understanding of a coordinated line of garments				
	Visual presentation of garment line is highly effective				
Collaborative group work (ISV.05)	Demonstrates a high degree of shared critical thinking skills				

Overall Level of Achievement: _____

Next Steps:

Appendix 1.4.1

Case Study Analysis of Fashion Client Criterion-Referenced Checklist – Summative Evaluation

Focus	Criterion	Level			
		1	2	3	4
Develop a garment line (DC2.01)	Demonstrates an insightful understanding of grouping garments to form a fashion line				
Use of croquis to create fashion illustrations (DCV.02)	Accurately uses a croquis to fully illustrate each garment in the line				
Application of the elements and principles of design (DCV.02)	Demonstrates a thorough understanding of design elements and principles through choice of garment design and fabric swatches				
Presentation of garment line (IS3.02)	Effective visual presentation of garment line				
	Clear rationale given for each garment choice				
Collaborative group work (ISV.05)	Demonstrates a high degree of critical thinking skills				

Overall Level of Achievement: _____

Comments/Next Steps:

Appendix 1.5.1

Questionnaire – The Fashion Industry: A Global Industry

This is a sample handout that can be modified for classroom use depending on current styles, ethnic mixture of the school and class, current or local historic celebrations, student interests, theatre and film interests, and other factors.

Student Name:

Over the centuries, fashions throughout the world have changed and evolved. Today our clothes often maintain elements and influences from other eras and cultures. Let's see how much we can recall and identify.

1. Name some fashion terms that come from other cultures and societies. What do each of these mean?
E.g., *haute couture*, *Prête à porter*.
2. What countries usually come to mind when you think of fashion?
3. List some examples of clothing that come from other cultures/societies.
4. Identify some fashions or clothing trends that come from such geographic regions as Asia, Africa, South America, the Orient, Mexico, and others.
5. What garments can you identify from other times in history? E.g., Elizabethan, Roaring Twenties, 1960s...
6. What influences do each of the following have on current fashion trends?
 - Fashion models
 - An aging population
 - "Greening" of society
 - "Cocooning"
 - Increased influence of health and fitness
 - Free trade
 - Movie, music, and theatre industries?
7. How do the above fashion influences affect your life?

Appendix 1.6.1

Rubric for Student Design Storyboard Assignment

This is a sample rubric that could be used for the purpose of assessing/evaluating the student-produced storyboard. An individual rubric could be produced for each stage of the storyboard or the project could have a criterion-referenced checklist for each stage and one rubric could be used to assess and/or evaluate the entire project.

This rubric is intended to assess the complete storyboard assignment and to be used in conjunction with a teacher-prepared criterion reference checklist for each of the three parts of the assignment.

Student Name _____

Date Submitted _____

Date Due _____

Learning Expectations	Assessment Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Knowledge/Understanding					
Produce a line of at least four high quality garments that meet professional standards	Understands the process required to design and produce a coordinated line of four garments that meet high quality professional standards	- demonstrates a limited understanding of the process	- demonstrates some understanding of the process	- demonstrates considerable understanding of the process	- demonstrates a high degree of understanding of the process
Thinking/Inquiry					
Demonstrate effective collaborative group skills	Demonstrates effective collaborate group skills during the process of conceptualizing a four-garment line	- demonstrates limited collaborative group skills	- demonstrates some collaborative group skills	- demonstrates considerable group skills	- demonstrates highly effective group skills

Appendix 1.6.1 (Continued)

Learning Expectations	Assessment Criteria	Level 1 50-59%	Level 2 60-69%	Level 3 70-79%	Level 4 80-100%
Application					
Demonstrate various techniques and current technologies used in fabric and garment design and production	Produces quality visual designs and construction notes for two garments within the garment line	- produces visual designs and construction notes of limited quality	- produces visual designs and construction notes of some quality	- produces visual designs and construction notes of considerable quality	- produces visual designs and construction notes of high quality
Demonstrate various techniques and current technologies used in fabric and garment design and production	Produces quality samples of various construction techniques using available new garment production technologies	- produces samples of limited quality	- produces samples of some quality	- produces samples of considerable quality	- produces samples of high quality
Communication					
Communicate effectively through written and audio-visual presentations	Communicates design ideas and garment production information using effective presentation methods	- presentation has limited effectiveness	- presentation has some effectiveness	- presentation has considerable effectiveness	- presentation has a high degree of effectiveness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Comments:

Overall Level of Achievement:

Next Steps:

Unit 4: The Business of Canadian Fashion

Time: 25 hours

Unit Description

This unit explores the nature and scope of the Canadian fashion industry in view of geographic, cultural, economic, and international factors. Students examine the diversity and economic importance of smaller fashion markets. They investigate international factors that affect the Canadian apparel industry. Research and inquiry skills are used to examine special markets in order to design, construct, and market a garment adapted to satisfy the needs of a specific consumer population. Vocational opportunities in the world of fashion are explored, as well as the educational requirements leading to a career in the industry. In addition, students identify trends and forecast what the picture holds for the Canadian fashion industry. As students progress through this unit, they are mindful of the moral principles and economic choices that protect the dignity of the human person and their right to work that is gainful, satisfying, and contributes to the common good.

Unit Synopsis Chart

Activity	Learning Expectations	Assessment Categories	Tasks
4.1 The Hub of Canadian Fashion 4 hours	CFV.01, ISV.02, CF1.01, CF1.04, IS1.01 CGE2a, CGE3e	Thinking/ Inquiry	- Socratic lesson - Group work - One-page summary - Group presentation
4.2 Accessories for all fashions 3 hours	CFV.01, ISV.02, CF1.03, IS2.02 CGE3f	Application	- Small business profiles - Class discussion - Questionnaire development - Two page publication
4.3 Canada and The Global Fashion Scene 4 hours	CFV.01, CFV.03, ISV.02, CF1.02, CF3.03, IS2.02 CGE1d, CGE2b, CGE7e, CGE7f	Application	- Wardrobe research - Class discussion - Mind mapping - Handout distribution - Small group investigation - Group presentation - Editorial
4.4 Fashion for all needs 5 hours	CFV.02, DCV.01, FSV.03, ISV.01, ISV.02, CF2.02, DC1.04, FS3.01, IS1.02, IS2.01, IS2.02, IS2.03, IS2.04, IS2.05 CGE2b, CGE2d, CGE7g	Thinking/ Inquiry Application	- Brainstorming - Class discussion - Group work - Mini-marketing campaign - Pair presentation
4.5 Exploring a Career in Fashion 5 hours	CFV.04, ISV.01, CF4.01, CF4.02, CF4.03, CF4.04, CF4.05, IS2.02, IS2.03 CGE5d	Knowledge/ Understanding Thinking/ Inquiry	- Socratic lesson - Brainstorming - Group discussion - Written report - Guest speaker

Activity	Learning Expectations	Assessment Categories	Tasks
4.6 Forecasting Canadian Fashion Trends 4 hours	CFV.02, ISV.04, ISV.05, CF2.03, CF2.04, IS3.02 CGE2b, CGE2c	Knowledge/ Understanding Thinking/ Inquiry Communication Application	- Brainstorming - Bulletin board development - Class discussion

Unit Planning Notes

The teacher:

- gathers specific products and/or descriptions of companies (Activity 4.1, T/L S 2);
- gathers classroom resources on major Canadian fashion markets (Activity 4.1, T/L S 4);
- locates videos, articles, or guest speakers for class presentation (Activity 4.2, T/L S 1 and Activity 4.5, T/L S 12);
- provides binder for compiling results (Activity 4.2, T/L S 6);
- obtains a large current world map to be posted on bulletin board entitled, “Where Clothing and Accessories are Produced”(Activity 4.3, T/L S 2);
- purchases coloured “dot” stickers (Activity 4.3, T/L S 2);
- books library/resource centre and computer lab, where available (Activity 4.3, T/L S 7 and Activity 4.5, T/L S 3, S 7);
- assembles a wide variety of garments and/or pictures of garments (Activity 4.4, T/L S 3);
- asks students to bring in items that reflect current fashion trends: personal items of clothing or accessories, music videos, photographs of street scenes, magazines, etc., for discussion (Activity 4.6, T/L S 1);
- provides bulletin board materials (e.g., poster paper, markers, access to digital camera, computer) (Activity 4.6, T/L S 5);
- locates bulletin board space in the school (Activity 4.6, T/L S 5);
- consults individual student IEPs for specific direction on accommodation for exceptional students and other students who have IEPs.

Activity 4.1: The Hub of Canadian Fashion

Time: 4 hours

Description

Students assume the role of a business consultant in order to examine the factors affecting the location of major Canadian fashion markets. Through case study analysis of a major Canadian fashion business, students make recommendations to their “clients” concerning an appropriate major urban location for their business. In their role of a business consultant, students recognize the need to listen actively and critically to understand and learn in light of gospel values.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE2a - listens actively and critically to understand and learn in light of gospel values;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience.

Strand(s): The Canadian Fashion Industry, Research and Inquiry Skills

Overall Expectations

CFV.01 - demonstrate an understanding of the importance of the fashion industry in Canada and the interrelationship of the primary and secondary fashion markets;

ISV.02 - correctly use terminology associated with the fashion industry.

Specific Expectations

CF1.01 - explain the geographic and other factors involved in the location of fashion markets in Canada;

CF1.04 - differentiate between the primary and the secondary fashion markets;

IS1.01 - correctly use terminology associated with the fashion, clothing, and textile industries (e.g., primary and secondary fashion markets, haute couture, trickle-down theory, fibre art).

Prior Knowledge & Skills

Students should:

- have collaborative/cooperative group skills;
- have a basic knowledge of computer operations and Internet;
- have critical thinking skills to interpret statistical data;
- have effective verbal skills to participate in discussion/group work;
- have writing skills to complete a one-page summary.

Planning Notes

The teacher:

- prepares Socratic lesson (T/L S 1);
- gathers specific products and/or descriptions of companies (T/L S 2);
- gathers classroom resources on major Canadian fashion markets (T/L S 4);
- copies and/or modifies written summary rubric (T/L S 5).

Teaching/Learning Strategies

1. The teacher presents Socratic lesson on:
 - primary and secondary fashion markets;
 - factors affecting the location of major Canadian fashion markets (e.g., Toronto, Montreal, Vancouver, Halifax, Winnipeg, Calgary). This should include information on historical, economic, geographic, political, and social components. (Appendix 4.1.1 – template for Factors that determine the location of major fashion markets) Students record information.
2. Students form small groups and choose from a ‘grab bag’ of company descriptions/specific products. Company descriptions should include information based on an existing Canadian manufacturer. Information should be provided on size of company, number of employees, detailed product description, and goals for relocation. In their decision to relocate, students should incorporate the company’s business philosophy as it reflects gospel values.
3. Each small group assumes the role of Canadian business consultants. Their task is to assist their client (from the ‘grab bag’) to choose an appropriate major Canadian fashion market/location for production. Issues to be addressed include: where to locate and why?; where would the primary market be and why?; who is the market?; where is the secondary market located?; and how will these issues affect the location decision?
4. The teacher provides classroom resources for students’ use (e.g., city maps, geographic/population profiles of cities, spending patterns, chamber of commerce information, pictures of the city).
5. Each student develops a one-page summary of recommendations for delivery to their client (class) to be evaluated by the teacher.
6. Students make a short presentation of their recommendations to the class.

Assessment & Evaluation of Student Achievement

Task/Product	Tool	Purpose	Achievement Chart Categories
One-page summary of recommendations for their client (class) (T/L S 5)	Rubric for Written Summary (teacher developed)	Summative	Knowledge/Understanding Thinking/Inquiry Communication Application

Accommodations

- A peer tutor could be arranged to assist students who need extra help.
- Modification of notes to be copied or a handout could be given to students where required.
- For students who are experiencing difficulties include a large map of Canada with cities labelled, various pictures of garments and accessories, and the name of the city where it is produced. Students attach the garment and accessory pictures on the appropriate city.
- Where required, break the assignment into short, sequential steps and provide deadlines to students where time management skills are weak.
- For enrichment, students create their own business and determine an appropriate Canadian market/location for production based on the criteria listed in (T/L S 3).

Resources

Texts

Catechism of the Catholic Church. Ottawa, Ontario: Canadian Conference of Catholic Bishops, 1994. ISBN 0-88997-281-8

Cartwright, Fraser. *Urban Dynamics*. Toronto: Oxford University Press, 1991. ISBN 0-19-54715-6

Costa, John Dalla. *The Ethical Imperative: Why Moral Leadership is Good Business*. Toronto: Harper Collins Publishers, Ltd., 1998. ISBN 0-00-638577-X

Pennock, Michael. *Catholic Social Teaching and Living Justice*. Notre Dame, Indiana: Ave Maria Press, 2000. ISBN 0-87793-698-6

Wolfe, Mary. *Fashion*. Tinley Park, IL: The Goodheart Willcox Company, Inc., 1997. ISBN 0-870067273

Audio/video

Kettle Creek video – How the Kettle Creek business started, evolved

Websites

The Canadian Apparel Federation – <http://www.apparel.ca>

A database on fashion and visual merchandising – http://www.fashionwindows.com/fashion_designers

Maps – www.mapquest.com

www.worldmedia.fr/fashion

www.minimidimaxi.com/Canadian-fashion/

www.ceps.statcan.ca/english/profil

Associations

Apparel Manufacturers Marketing Association of Ontario, 1050-130 Slater Street, Ottawa, ON K1P 6E2
The Union of Needletrades, Industrial and Textile Employees, 15 Gervais Drive, Suite 700, Don Mills, ON M3C 1Y8

Activity 4.2: Accessories for all fashions

Time: 3 hours

Description

This activity encourages students to investigate and recognize the role and impact that small fashion-related businesses have on local communities. Through a class-developed questionnaire students explore aspects such as, the historical development of the business, suppliers, production, community involvement, and growth to demonstrate this impact. Through their exploration, students recognize the connections existing between business and the community, which fosters the development of a just and compassionate society (e.g., business involvement in activities such as local charities, sponsoring local teams, environmental protection, children camps, food banks, literacy programs, school links, hospitals).

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE3f - examines, evaluates, and applies knowledge of interdependent systems (physical, political, ethical, socio-economic, and ecological) for the development of a just and compassionate society.

Strand(s): The Canadian Fashion Industry, Research and Inquiry

Overall Expectations

CFV.01 - demonstrate an understanding of the importance of the fashion industry in Canada and the interrelationship of the primary and secondary fashion markets;

ISV.02 - correctly use terminology associated with the fashion industry.

Specific Expectations

CF1.03 - describe the diverse nature and economic importance of specific segments of the clothing and fashion industry (e.g., footwear, small leather goods, hats, jewellery, sunglasses, umbrellas, wigs, specialized prostheses);

IS2.02 - organize and interpret information gathered from reliable sources, and summarize main points.

Prior Knowledge & Skills

Students should:

- have collaborative/cooperative group skills;
- have critical thinking skills to interpret questionnaire results;
- have effective verbal skills to participate in discussion/group work;
- have writing skills to develop questionnaire.

Planning Notes

The teacher:

- locates videos, articles, or guest speakers for class presentation (T/L S 1);
- develops a list of possible businesses for investigation (T/L S 4);
- photocopies class developed questionnaire for student use (T/L S 3);
- provides binder for compiling results (T/L S 6).

Teaching/Learning Strategies

1. The teacher presents profiles on one or two small businesses that have had an economic impact on their community. This could be in the form of an existing video, magazine or newspaper articles, or a guest speaker from a local, small, fashion-related business.
2. The teacher directs discussion on the impact small fashion-related businesses may have on their local communities to include:
 - historical development of the business, use of local suppliers, production/manufacturing, distribution, community involvement, growth, etc.;
 - difference between a local company that sells products outside of the community and therefore brings money into the community as compared to a business which sells primarily to local residents and does not therefore, bring money into the community;
 - multiplier effect of manufacturing (for each local manufacturing job, there are four-to-five jobs created in other sectors);
 - if looking to relocate, may choose a smaller community to take advantage of lower taxes or municipal tax concessions, lower overhead and operating costs for manufacturing and retail enterprises and lower labour costs;
 - smaller businesses may have been developed by local people and therefore, remain located in that person's community.
3. Class develops a questionnaire for small fashion-related business owners that investigate these factors as well as how the business supports the community. A modified questionnaire is developed for students with special needs (Appendix 4.2.1 – About Your Business). **Note:** Students must be instructed to accept “no comment” as a valid answer to any questions, and to respect that people may choose not to respond at all.
4. Students work individually or in pairs to investigate a small fashion-related business of their choice or provided by the teacher using the questionnaire through e-mail, personal interview, or telephone interview.
5. Students individually compile results of their questionnaire into a two-page publication (could include company literature, sample advertisements, customer testimonials, and photographs of business). Students give a brief presentation of their results.
6. The teacher puts together a binder that includes all results. This binder can be kept in the library/resource centre as a future reference for business or fashion-related courses.

Assessment & Evaluation of Student Achievement

Task	Tool	Purpose	Achievement Chart Categories
Organize and present information on small fashion-related businesses (T/L S 5)	Checklist	Summative	Thinking/Inquiry Communication Application

Accommodations

- For students with a speech impairment, use e-mail to conduct the questionnaire.
- For students with special needs, develop a modified questionnaire (Appendix 4.2.1 – About Your Business).
- A peer tutor could be offered to aid a student with special needs to conduct the questionnaire and compile results into a publication, which highlights the gathered information.
- Allow extra time to complete the assignment for students who need it.
- For enrichment, students analyse information from the questionnaires and provide a written summary to profile the local fashion-related business in their community.

Resources

Books

Catechism of the Catholic Church. Ottawa, Ontario: Canadian Conference of Catholic Bishops, 1994. ISBN 0-88997-281-8

Costa, John Dalla. *The Ethical Imperative Why Moral Leadership is Good Business*. Toronto: HarperCollins, 1998. ISBN 0-00-638577-X

Pennock, Michael. *Catholic Social Teaching and Living Justice*. Notre Dame, Indiana: Ave Maria Press, 2000. ISBN 0-87793-698-6

Articles

Pollock, Carol. "Fibre Optical." *The Muskokas*. (October/November 2001): p. 14-19

Video

Cutting Their Own Cloth: Entrepreneurial Clothing Designers. Films for Social Sciences and the Humanities, 1999. Order number BVL10121, 22 min.

The Story of the West Coast Salish Knitters. NFB C9100028

Texts

Parks, Carol. *Great Sewing Accessories – To Sew*. New York: Sterling Publishing Co. Inc., 1997. ISBN 0-8069-9566-1

Stegemeyer, Anne. *Who's Who in Fashion*. NY: Fairchild Publications, 1996. ISBN 1-56365-040-2

Websites

Dorothy Grant, designer – www.dorothygrant.com

Linda Lundstrom, designer – <http://www.lindalundstrom.com>

Activity 4.3: Canada and the Global Fashion Scene

Time: 4 hours

Description

Students design and conduct a survey to determine the extent to which individuals wear imported versus Canadian-made clothing. Following a brief analysis of the influence of imports, students prepare an editorial outlining how consumer decisions affect the Canadian fashion industry. Students investigate international factors that affect the Canadian apparel industry and summarize their findings in a report. Students' written work reflects the attitudes and values founded on Catholic social teaching.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good;

CGE2b - reads, understands, and uses written materials effectively;

CGE7e - witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful, and compassionate society;

CGE7f - respects, and affirms the diversity and interdependence of the world's peoples and cultures.

Strand(s): The Canadian Fashion Industry, Research and Inquiry Skills

Overall Expectations

CFV.01 - demonstrate an understanding of the importance of the fashion industry in Canada and the interrelationship of the primary and secondary fashion markets;

CFV.03 - describe the impact of international factors on the Canadian fashion industry;

ISV.02 - correctly use terminology associated with the fashion industry.

Specific Expectations

CF1.02 - analyse the influence of imports on the Canadian garment and accessories industries;

CF3.03 - summarize the results of an investigation into the international factors that affect the Canadian apparel industry (e.g., government regulations, availability of materials and labour, child and worker exploitation and related issues, economic cycles, size of the Canadian and other markets);

IS2.02 - organize and interpret information gathered from reliable sources, and summarize main points.

Prior Knowledge & Skills

Students should:

- be familiar with mind mapping skills;
- have a basic knowledge of computer operation and the Internet to complete research.

Planning Notes

The teacher:

- obtains a large current world map to be posted on bulletin board entitled, “Where Clothing and Accessories are Produced” (T/L S 2);
- purchases coloured “dot” stickers (T/L S 2);
- books library/resource centre and computer lab, where available (T/L S 7);
- reviews school policies for Internet use (T/L S 7).

Teaching/Learning Strategies

1. Prior to the beginning of this activity, students research the source of their wardrobe and that of their family members and list the countries that produced the clothing and accessories they wear/use (Appendix 4.3.1 – Where Clothing and Accessories are Produced).
2. Students post results on world map using a specific coloured dot sticker. Students draw conclusions from the class findings (e.g., student awareness of where clothing and accessories are produced, major clothing and accessory production centres, how much of clothing and accessories are Canadian made versus imported).
3. As a class, students complete a mind map to list and discuss, “How imports influence the Canadian garment and accessories industry” (e.g., availability of jobs, location of job markets, cost and quality of Canadian produced items, secondary fashion market).
4. The teacher distributes a handout, which lists various international factors that affect the Canadian apparel industry (Appendix 4.3.2 – International factors that affect the Canadian apparel industry). This list should include:
 - government regulations;
 - availability of materials and labour;
 - sweat shops, meeting first world needs at the expense of those at the poverty level and other related issues;
 - *Haute Couture* (e.g., knockoffs, style setters)
 - economic cycles
 - size of the Canadian and other markets
 - political environment at home
 - political environment abroad
5. As a class, students suggest key questions that could be used to investigate each factor. Students record responses on the handout (Appendix 4.3.2 – International factors that affect the Canadian apparel industry).
Note: The teacher may add to this list or break this list into smaller more manageable parts for investigation.

6. In small groups, students pick and investigate one of the international factors affecting the Canadian apparel industry. (T/L S 4) In their investigation, students note impacts these factors have towards promoting equality and social responsibility.
7. Some time is allotted to use computer/resource lab, if available. The teacher reviews policies on acceptable use of computers and the Internet. Students are encouraged to work outside of class time.
8. Groups share and discuss their results.
9. Using the summarizing points from the discussion, each student writes an editorial for the local or school newspaper titled, “How do we, as responsible Christian consumers, influence the Canadian and international garment industry if we choose to purchase only Canadian-made products?” Students hand in the editorial for evaluation and possible publication.

Assessment & Evaluation of Student Achievement

Task	Tool	Purpose	Achievement Chart Categories
Write an editorial to the local or school newspaper (T/L S 9)	Rating Scale	Summative	Thinking/Inquiry Knowledge/Understanding Application Communication

Accommodations

- Pair stronger students with those who need support.
- Modification of handout, where required.
- Oral or tape-recorded presentation of editorial.
- Allow extra time to complete the editorial, where required.
- As an alternative some students could, write an editorial titled, “Why should I purchase clothing made in Canada?”
- For enrichment, students investigate what local, provincial and federal governments are doing to promote the purchasing of Canadian made products.

Resources

Human Resource

Maquila Solidarity Network, Toronto, Ontario.

Texts

Campaigner. Oxfam, Fall 2000.

Davis Burns, Leslie and Nancy Bryant. *The Business of Fashion: Designing, Manufacturing and Marketing*. New York: Fairchild Publications, 1997. ISBN 1-56367-073-9

Dickerson, Kitty. *Textiles and Apparel in the International Economy*, 3rd ed. New Jersey: Prentice-Hall, 1999. ISBN 0-13-647280-X

Glock, Ruth and Grace Kinz. *Apparel Manufacturing: Sewn Product Analysis*, 3rd ed. New Jersey: Prentice Hall, 2000. ISBN 1-13-084663-5

Hausman, Sue. *Sew Fast, Faster, Fastest*. Emmaus, Pennsylvania: Rodale Press, Inc., 1998. ISBN 0-87596-793-0

Humphries, Mary. *Fabric Reference*, 2nd ed. New Jersey: Prentice-Hall, 2000. ISBN 0-13-010575-9

Parks, Carol. *Great Sewing Accessories – To Sew*. New York: Sterling Publishing Co. Inc., 1997. ISBN 0-8069-9566-1

Pennock, Michael. *Catholic Social Teaching and Living Justice*. Notre Dame, Indiana: Ave Maria Press, 2000. ISBN 0-87793-698-6

Stop Sweatshops: An Education Action Kit. Toronto: Maquila Solidarity Network, Spring 2000. ISBN 0-07-061744-9

Video

Dannaher, Brenden. *Clothing Design and Manufacture: How Clothes are Designed, Manufactured and Sold*. Coquitlam, BC: Classroom Video, 1997. 20 min.

Websites

Apparel Industry – <http://www.apparelsearch.com>

Behind the Label – <http://behindthelabel.org> (information on history of textile unions, sweatshops, international situation)

Hearts and Minds – <http://www.heartsandminds.org/articles/sweat.htm>

Maquila Solidarity Network – infor@maquilasolidarity.org

Oxfam Canada – oxfam.ca

The Canadian Apparel Federation – <http://www.apparel.ca>

Activity 4.4: Fashion for All Needs

Time: 5 hours

Description

Students brainstorm a list of features they would look for in a garment that would satisfy their needs. Using this list, they evaluate garments and/or pictures of garments for various ages and activities to determine those features associated with the age category. They identify psychological and practical needs of clothing for special markets. In pairs, students develop a mini-marketing campaign for a selected item of clothing, which meets customer satisfaction and demonstrates respect and understanding of the nature of today's contemporary society.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;

CGE2d - writes and speaks fluently one or both of Canada's official languages;

CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Strand(s): Fashion and Society, The Canadian Fashion Industry, Design and Construction, Research and Inquiry

Overall Expectations

FSV.03 - identify the need for clothing for special markets;

CFV.02 - evaluate the impact of consumer satisfaction on the Canadian fashion industry;

DCV.01 - demonstrate an understanding of the stages of apparel production and marketing;

ISV.01 - use appropriate social science research methods in a supervised, self-directed study of topics related to fashion and the fashion industry;

ISV.02 - correctly use terminology associated with the fashion industry.

Specific Expectations

FS3.01 - identify the psychological and practical needs for clothing for special markets (e.g., uniforms, clothing in non-standard sizes, clothing for people with physical disabilities, maternity wear, clothing for children and the elderly, protective clothing for dangerous conditions and climatic extremes, purpose-designed clothing for the sports, leisure, and entertainment industries);

CF2.02 - analyse the factors that contribute to consumer satisfaction with apparel (e.g., brand names, design features, fabric details, supportive materials, finishing details, ease of care) for people of various ages, engaged in a variety of activities;

DC1.04 - demonstrate an understanding of the skills required in fashion marketing (e.g., media or creative display skills) and how they are used;

IS1.02 - demonstrate an understanding of the research methods used in the study of fashion and the fashion industry (e.g., personal observation, interview);

IS1.03 - locate and access primary sources (e.g., individual designers, media fashion forecasters) and secondary sources (e.g., magazine articles, Internet articles, TV programs) of information relating to fashion and the fashion industry;

IS2.01 - formulate appropriate research questions to frame their inquiries;

IS2.02 - organize and interpret information gathered from reliable sources, and summarize main points;

IS2.04 - evaluate the validity and reliability of information collected through research;

IS2.05 - differentiate between research evidence and opinion.

Prior Knowledge & Skills

Students should:

- be able to brainstorm;
- have collaborative/cooperative group skills;
- have effective listening and note-taking skills;
- have effective verbal skills.

Planning Notes

The teacher:

- assembles a wide variety of garments and/or pictures of garments (T/L S 4);
- prepares notes (T/L S 6);
- reminds students to critically examine information from the Internet and to use it ethically (T/L S 10).

Teaching/Learning Strategies

1. Students brainstorm and discuss features they look for when selecting apparel to meet their satisfaction (e.g., brand name, fabric, colour, style). Responses are recorded on the board.
2. The teacher directs class discussion:
 - to evaluate the importance/necessity of these features when selecting apparel;
 - to put these features into perspective (e.g., teenagers concern with latest label);
 - to recognize those features that are in keeping with Christian values.
3. Students divide into groups based on age categories they will consider (e.g., preschool children, school-age children, adolescents, adults, seniors).

4. Each group:
 - brainstorms a list of possible activities associated with the age category and determine clothing suitable for the activity;
 - is given garments and/or pictures of garments;
 - evaluates the garments and/or pictures of garments using the responses recorded on the board (T/L S 1) to determine features associated with customer satisfaction for the age category.
5. Groups share and discuss their findings.
6. Students develop a note based on the discussion.
7. The teacher defines psychological needs for clothing and practical needs for clothing. Students record information.
8. In pairs, students select a special clothing market (e.g., uniforms, clothing in non-standard sizes, clothing for people with physical disabilities, maternity wear, clothing for children and the elderly, protective clothing for dangerous conditions and climatic extremes, purpose-designed clothing for the sports, leisure, and entertainment industries) and brainstorm the psychological and practical needs of that clothing market. Pairs record their decisions on chart paper.
9. Pairs share and discuss their results with the class.
10. Working in their same pair grouping, students:
 - select clothing for the special market (T/L S 8);
 - develop a mini-marketing campaign to promote the sale of the selected clothing (the campaign should inform the consumer as to how it meets their needs). The campaign can be in one of the following formats: pamphlet, video commercial, audio commercial, poster, display;
 - are encouraged to make use of consumer reports and the Internet to develop a test marketing survey for their selected clothing;
 - complete a one- to two-page written essay detailing how this marketing campaign encourages the sale of the clothing while demonstrating respect and understanding of the consumer;
 - present their marketing campaign to the class;
 - submit their marketing campaign and essay for teacher evaluation.

Note: This activity could be completed in conjunction with a marketing class in the school if course scheduling permits.

Assessment & Evaluation of Student Achievement

Task	Tool	Purpose	Achievement Chart Categories
Mini-marketing campaign (T/L S 10)	Anecdotal comments	Summative	Thinking/Inquiry Knowledge/Understanding Communication Application

Note: The tasks in this activity are done in pairs. Teachers must be able to evaluate individual achievement. Recommend that some tasks (e.g., essay) be done on individual basis.

Accommodations

- Modified notes are copied or a handout is given, where required.
- Allow extra time to complete assignment, where required.
- For students who require assistance, modify assignment by dividing a Bristol board into sections. Label each section with specific special markets. Students cut out pictures from magazines, catalogues, etc, that match each special market category on their Bristol board.
- For enrichment, students develop a wardrobe for an individual with a special need (e.g., paraplegic, quadriplegic, amputation, someone with MS, individual who has suffered a stroke, sight impairment).

Resources

Catalogue/Flyers

Sears catalogue

Department store flyers – fashion section

Texts

Catechism of the Catholic Church. Ottawa, Ontario: Canadian Conference of Catholic Bishops, 1994. ISBN 0-88997-281-8

Davis Burns, Leslie and Nancy Bryant. *The Business of Fashion: Designing, Manufacturing and Marketing*. New York: Fairchild Publications, 1997. ISBN 1-56367-073-9

Dickerson, Kitty. *Textiles and Apparel in the International Economy*, 3rd ed. New Jersey: Prentice-Hall, 1999. ISBN 0-13-647280-X

Glock, Ruth and Grace Kinz. *Apparel Manufacturing: Sewn Product Analysis*, 3rd ed. New Jersey: Prentice Hall, 2000. ISBN 1-13-084663-5

Hausman, Sue. *Sew Fast, Faster, Fastest*. Emmaus, Pennsylvania: Rodale Press, Inc., 1998. ISBN 0-87596-793-0

Humphries, Mary. *Fabric Reference*, 2nd ed. New Jersey: Prentice-Hall, 2000. ISBN 0-13-010575-9

Layton, J., ed. *The Science of Clothing Comfort*. Manchester, U.K.: Textile Institute, 2001. ISBN 0-13-494592-1

Parks, Carol. *Great Sewing Accessories – To Sew*. New York: Sterling Publishing Co. Inc., 1997. ISBN 0-8069-9566-1

Video

Meridian Education Corporation. *Trends in apparel Marketing*. Family and Consumer Sciences Catalog, 2001. #EOU-10792 (17 minutes)

Activity 4.5: Exploring a Career in Fashion

Time: 5 hours

Description

There are many opportunities for careers and occupations in the fashion industry or related to the fashion industry (e.g., fashion illustrator, designer, seamstress/tailor, wardrobe coordinator, cosmetology, and photography). Each career or occupation in the fashion industry requires some form of education and training. Using the Internet and available resources, students investigate various careers and occupations, and the required education and training. They identify community-based resources related to the job search. As a class, they investigate, share, and discuss entrepreneurial opportunities in their community, realizing that they offer an individual the chance to find meaning, dignity, and fulfillment in work that contributes to the common good. Students, also, identify the protection available to them against occupational and health hazards.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE5d - finds meaning, dignity, fulfilment, and vocation in work that contributes to the common good.

Strand(s): The Canadian Fashion Industry, Research and Inquiry

Overall Expectations

CFV.04 - identify and describe occupations in the fashion industry;

ISV.01 - use appropriate social science research methods in a supervised, self-directed study of topics related to fashion and the fashion industry.

Specific Expectations

CF4.01 - identify fashion-related occupations, both entry-level and those requiring postsecondary education (e.g., fashion illustrator, designer, buyer, pattern maker, wardrobe coordinator, stylist) and satellite opportunities that are seen as fashion-related (e.g., cosmetology, promotion, photography);

CF4.02 - identify community-based resources related to the job-search and educational requirements for careers in the fashion industry;

CF4.03 - describe postsecondary programs for careers in fashion arts and programs that support occupational aspirations related to the fashion field;

CF4.04 - describe entrepreneurial opportunities in the fashion industry in terms of social, technological, political, and economic changes with a focus on community needs, financial resources, and demographic patterns;

CF4.05 - identify the protection available against occupational and health hazards in fashion-related occupations;

IS1.02 - demonstrate an understanding of the research methods used in the study of fashion and the fashion industry (e.g., personal observation, interview);

IS2.02 - organize and interpret information gathered from reliable sources and summarize main points;

IS2.03 - interpret charts, graphs, and statistical data presented in the literature and produce graphs and charts to organize information gathered through quantitative research;

IS2.04 - evaluate the validity and reliability of information collected through research;

IS2.05 - differentiate between research evidence and opinion.

Prior Knowledge & Skills

Students should:

- have collaborative/cooperative group skills;
- have a basic knowledge of computer operations and Internet to research;
- have critical thinking skills to interpret statistical data;
- have effective verbal skills to participate in discussion/group work;
- have writing skills to complete written paper and for note-taking;
- have listening and questioning skills to gather information from a guest speaker.

Planning Notes

The teacher:

- prepares a note on occupations and careers in the fashion industry (T/L S 2, S 5);
- reserves time in the computer/resource lab, where available (T/L S 3, S 6);
- arranges time for teacher-group conferencing (T/L S 7);
- invites a guest speaker (T/L S 10);
- develops/modifies/copies work sheets and evaluation sheets (T/L S 3, S 7, S 8, S 11);
- reminds students to critically examine information from the Internet and to use it ethically (T/L S 3, S 6).

Teaching/Learning Strategies

1. Students brainstorm various careers/occupations in the fashion industry and related to the fashion industry. Responses are recorded on a board/overhead/large poster paper for later use.
2. The teacher conducts a brief Socratic lesson on the forms of education and training used to develop skills for occupations and careers in the fashion industry and those seen as fashion related. This includes entry-level education, certification, on-the-job training, and formal education (college or university). Students record information.

-
3. The class is divided into three groups. Each group is assigned one of the forms of education and training on the handout Careers, Education, and Training (Appendix 4.5.1). Using the Internet and available resource materials, each group member investigates one career or occupation and records the information on the handout (listed responses from brainstorming may be used). Groups share and discuss findings.
 4. Students identify community-based resources related to the job search (e.g., newspaper, human resources, unemployment centres).
 5. The teacher conducts a Socratic lesson on entrepreneurial opportunities in the fashion industry in terms of:
 - social changes – e.g., personal entertainment, leisure activities, family entertainment, needs of the community, related demographic patterns;
 - technological changes – e.g., fibres/fabrics, means of production (construction, machinery);
 - political changes – e.g., local, provincial, national, global; presence or absence of encouragement by government to begin one's own business;
 - economic changes – e.g., financial situation of individuals, families, the community and the country, related demographic.

Students record information.

6. In small groups, students investigate entrepreneurial opportunities in their own community. This investigation should include:
 - listing of fashion and fashion-related businesses in the community with a brief description of what they offer and how long they have been established in the community;
 - demographics of the community for the past five to 10 years (e.g., population, age of individuals in the population, number of families, types of families) to determine patterns;
 - listing of past fashion and fashion-related businesses in the community with a brief description of what they offered, how long they were in the community, and why they closed or moved;
 - needs of the community (e.g., interests, occupations, entertainment, leisure activities, types of families, religious affiliation of individuals, unemployment rate);
 - available financial resources (e.g., banks, incentives by the municipality to begin a business, family, friends);
 - conclusion (e.g., What entrepreneurial opportunities exist in the community? Reasons to support their conclusion);
 - written report of the groups findings prepared individually and conclusion for teacher evaluation.

Note: Where fashion and fashion-related businesses may not exist in a community, it is suggested that students could investigate the feasibility of opening a fashion or fashion-related business using most of the criteria outlined above plus any other criteria the teacher feels is necessary to complete the activity.

Note: Due to time constraints, it is suggested that:

- each group takes one aspect of the investigation to research;
 - groups are given time to work outside of the class to gather information;
 - brief class time is allotted for groups to conference within their group;
 - each group produces a one- to two-page report to be distributed to other groups in the class to be used in the development of their conclusion;
 - Internet and resource materials are made available for students to use.
7. Teacher-group conferencing occurs to assess progress. The teacher and group complete Conference Assessment Chart (Appendix 4.5.2).
 8. Groups present their conclusion(s) to the class. Students each submit a written report for teacher evaluation.

9. As a class, students discuss the impact an entrepreneurial opportunity has on an individual finding meaning, dignity, and fulfilment in work.
10. The teacher invites a guest speaker(s) from a health and safety organization to address the issue of occupational and health hazards in fashion-related occupations and the available protection.
11. Students hand in for teacher evaluation (anecdotal comments).

Assessment & Evaluation of Student Achievement

Assessment Strategies	Tools	Purpose	Achievement Chart Categories
Presentation of career, education and training findings to class (T/L S 3)	Participation Checklist	Formative	Knowledge/Understanding Communication
Research report of entrepreneurial opportunities in community (T/L S 7)	Conference Rating Scale	Formative	Knowledge/Understanding Thinking/Inquiry Communication
Written report on entrepreneurial opportunities in community (T/L S 8)	Rubric	Summative	Application

Accommodations

- Allow extra time to complete assignment, where required.
- For enrichment, students develop a brochure for use in guidance or student services, detailing a career or occupation in the fashion industry (e.g., description, responsibilities, education and training, benefits of the career/occupation, career path).

Resources

Human Resources

Student Services Department - computer programs to assist with career exploration and investigation of College and University programs.

Books

And Finally I Did Get a Job. Ontario: Ministry of Education and Training. Queen's Printer for Ontario, 1998.

Costa, John Dalla. *The Ethical Imperative Why Moral Leadership is Good Business*. Toronto: Harper Collins, 1998. ISBN 0-00-638577-X

Jones, Laurie Beth. *The Path Creating Your Mission Statement for Work and for Life*. New York: Hyperion, 1996. ISBN 0-7868-8241-7

Misener, J. and S. Butler. *Exploring Your Horizons*. Toronto: McGraw-Hill Ryerson Limited, 1998. ISBN 0-0755-2864-9

The Edge. Ontario: Ministry of Education and Training. Queen's Printer for Ontario, 1998.

St. John Ambulance. *First on the Scene: The Complete Guide to First Aid and CPR*. Ottawa, Canada: Priory of Canada, 1998. ISBN 0-929006-89-5

CD-ROM

Career Cruising. Licensed by the Ministry of Education from Anaca Technologies.

Organizations

Workplace Safety and Insurance Board (WSIB)

Industrial Accident Prevention Association (IAPA)

Ontario Ministry of Labour (MOL)

Construction Safety Association of Ontario (CSAO)

Ontario Service Safety Alliance (OSSA)

Websites

Canadian Centre for Occupational Health and Safety – www.CCOHS.ca

Promoting safe and healthy work environments

Career Explorer – www.cdn.cx.bridges.com/explorer/student.htm

This web site has self-assessments, interest inventories, a résumé writing template, and career and postsecondary information.

Career Gateway – www.edu.gov.on.ca/eng/career/

This site provides a starting point for the exploration of many online career and employment-related options. It provides links to many career-based sites.

Health Canada – www.hc-sc.gc.ca/english/food.htm

Health Canada is the federal department responsible for helping the people of Canada maintain and improve their health.

Human Resources Development Canada (HRDC) – www.hrdc-drhc.gc.ca/

This is the national site and home page. The home page has many options as well as links to related sites.

Job Find 2000 - Youth employment information – www.jobfind2000.com

MazeMaster (Human Resources Development Canada) This site offers a wide variety of links to employment opportunities. – www.mazemaster.com

Ontario Ministry of Labour – www.gov.on.ca/lab/main.htm

Information on OCHS legislation, health and safety guidelines, preventing injury

St. John's Ambulance Canada – www.sja.ca/english/content/new.html

First aid information, calendar of courses offered

The Edge – www.hrdc-drhc.gc.ca/career-carriere/edge/home.shtml

Online youth magazine with career information. Job Trek game is a good source for choosing a career. Excellent links to youth-related career sites.

TV Ontario (uChoose Program) – www.uchoose.tv.org – <http://www2.tv.org/uchoose/eduprog/>

A site to help choose the right college or university program. Complete listing of colleges and universities with links to related sites. Program, admission, and housing information.

Workers Health and Safety Centre – www.whsc.on.ca

Provides information on occupational health and safety legislation and issues

Young Canada Works - Youth employment information – www.pch.gc.ca

Youth Resource Network of Canada - Youth employment information

– www.youth.gc.ca/jobopps/summer_e.shtml

Activity 4.6: Forecasting Canadian Fashion Trends

Time: 4 hours

Description

Students list and discuss various influences on the Canadian fashion industry to determine what/who has the most influence and why. They identify strategies and services associated with forecasting fashion trends. As fashion forecasters, they produce bulletin boards comparing their own projections with those of professional forecasting services to determine if the consumer directs what is in fashion. Their decision is based on consumer (student body) feedback. Bulletin boards reflect their ideas clearly, honestly, and with sensitivity to others.

Strand(s) & Learning Expectations

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others.

Strand(s): The Canadian Fashion Industry, Research and Inquiry Skills

Overall Expectations

CFV.02 - evaluate the impact of consumer satisfaction on the Canadian fashion industry;

ISV.04 - communicate effectively through written and audio-visual presentations using accepted social science research format;

ISV.05 - demonstrate effective collaborative group skills.

Specific Expectations

CF2.01 - identify the theories of fashion adaptation (e.g., “trickle down,” “trickle across,” “bottom-up”);

CF2.03 - explain the relationship between individual purchases and the influential role of the consumer in the Canadian fashion industry;

CF2.04 - identify trends in the Canadian fashion industry and explain the strategies and services (e.g., professional forecasting, colour forecasting) used for forecasting fashion trends;

IS3.02 - effectively communicate the results of their inquiries, using a variety of methods and forms (e.g., graphs, charts, diagrams, oral presentations, written reports, newspaper-style articles, videos).

Prior Knowledge & Skills

Students should:

- have collaborative/cooperative group skills;
- have effective verbal skills to participate in discussion/group work.

Planning Notes

The teacher:

- asks students to bring in items that reflect current fashion trends: personal items of clothing or accessories, music videos, photographs of street scenes, magazines, etc., for discussion (T/L S 1);
- provides bulletin board materials (e.g., poster paper, markers, access to digital camera, computer) (T/L S 5);
- locates bulletin board space in the school (T/L S 5).

Teaching/Learning Strategies

1. Students are asked to bring in items that reflect current fashion trends: a personal item of clothing or accessories, music video, photographs of street scenes, magazines, etc., for discussion.
2. The class brainstorms “what influences the Canadian fashion industry (e.g., economy, politics, fashion forecasters, designers, fashion of the past, movies, celebrities, consumer, social class)?” The class discusses how much influence each has and which might have the most influence and why.
3. The teacher conducts a Socratic lesson on the strategies and services used for forecasting fashion trends (e.g., professional forecasting, colour forecasting) and theories of fashion adaptation (e.g., “trickle down,” “trickle across,” “bottom-up”). Students record information.
4. Using items brought in by students the teacher directs discussion on current fashion trends (locally, nationally, internationally) to include what’s hot, what’s not, what’s the source, how popular is it, what influences it.
5. The class is broken into groups to predict the next hot future trend in fashion. These trends in fashion are developed from what fashion forecasters are predicting will be the next hot fashion trends (based on strategies and services, and used for fashion forecasting) and the application of theories of fashion adaptation to the fashion forecasters predictions. Each suggested idea should include two or three designs with a brief description of the design. Students are encouraged to use information learned in the previous units. These designs and descriptions are arranged on display boards.

6. Students receive feedback by placing display boards in a location accessible to the school and have the consumer (student body) vote on the group of designs to be the next hot future trend in fashion.
7. Each group presents their findings clearly and with sensitivity to others. Students are encouraged to ask questions that challenge other groups to defend choices and state sources of information (e.g., what was preferred and why). Based on information presented, the class determines what will be the next hot future trend in fashion.

Assessment & Evaluation of Student Achievement

Task	Tool	Purpose	Achievement Chart Categories
Brainstorm and discussion of what influences the Canadian fashion industry (T/L S 2)	Participation checklist	Diagnostic Formative	Knowledge/Understanding Thinking/Inquiry Communication
Develop display board forecasting the next hot trend in fashion (T/L S 5)	Student body vote Participation checklist	Summative	Application Communication

Accommodations

- Peer helper for those students who required extra help.
- Organize groups based on strengths and needs of students.
- For special needs students, collect pictures of fashion apparel and accessories that are currently in fashion. Create a display on Bristol board.
- For enrichment, students construct one of the designs in their forecast for display.

Resources

Texts

Stone, Elaine. *Fashion Merchandising: An Introduction*. U.S.A.: McGraw-Hill, Inc., 1990. ISBN 0-07-061744-9

Brannon, Evelyn L. *Fashion Forecasting*. NY: Fairchild Publications, Inc., 2000. ISBN 1-563672065

Magazines

Teen Magazine

Young and Modern

Chatelaine Magazine

Associations

Fashion Design Council of Canada, 75 Elizabeth Street, Toronto, ON M5V 1P4

The Textile Federation of Canada, 1 rue Pacifique, Ste. Anne-de-Bellvue, QC H9X 1C5

Websites

Chatelaine Magazine – <http://www.chatelaine.com>

www.factsonfile.com

<http://learningcommons.senecacollege.ca/learningcommons/>

www.firstview.com/home.html

www.worldmedia.fr/fashion/

<http://www.fashionwindows.com/>

www.infomat.com/information/trends/index.html

Promostyl – <http://www.promostyle.com/>

Appendix 4.1.1

Template for “Factors that determine the location of major fashion markets”

Instructions: Use the following template to explain the factors involved in the location of the fashion market in a specific city.

Factors	Considerations	City
Historical	Historical background of the city relevant to fashion (e.g., raw material sources, military base, trade routes, location of local governments); tradition; famous designer(s) who lived in the city	
Economic	Close to source of cheap labour; easy access to United States fashion markets; cheap land for warehouse; good sources of fabrics and notions; central area for transportation and shipping of raw resources and finished garments; socio-economic status of residents/consumers; ties to multinational fashion conglomerates	
Geographic	Mode of transportation; shipping access to major fashion consumers; centralized to service smaller towns/communities; population with disposable income to support fashion industry	
Political	Tax concessions to fashion manufacturers; municipal zoning laws, by-laws; support for fashion education/new designers/small business	
Social	Socio-economic status of residents; culture; social life of the residents	

Appendix 4.2.1

About Your Business

Name of the business - _____

Where are you located - _____

How long has your business been located in the community - _____

What do you sell? (List a variety of garments and accessories; students circle the appropriate answers)

Is any of the clothing made in Canada?

_____ Yes; give examples - _____

_____ No

Appendix 4.3.1

“Where Clothing and Accessories are Produced”

Instructions: students list the clothing and accessories surveyed in their home and the country where it was made.

Clothing/Accessories	Country	Clothing/Accessories	Country

Appendix 4.3.2

International Factors that Affect the Canadian Apparel Industry

Factors	Key Questions (list questions to be used to investigate the factor)	Results (summary)
Government regulations	E.g., Which government? How regulation is related to the industry? How it affects the industry?	
Availability of materials and labour		
Sweat shops, meeting developed-world needs at the expense of those at the poverty level and other related issues		
Economic cycles		
Haute Couture (knockoffs, style setters)		
Size of the Canadian and other markets		
Political environment at home		
Political environment abroad		

Appendix 4.5.1

Occupation Opportunities in the Fashion Industry

	Occupations	Specific Education and Training
Entry-Level	1. 2. 3.	1. 2. 3.
Post-Secondary	1. 2. 3.	1. 2. 3.
Satellite Opportunities	1. 2. 3.	1. 2. 3.

Appendix 4.5.2

Conference Assessment Chart

Instructions: The teacher and the group evaluate the conference held by them by putting a check mark next to the statement that best describes the group's accomplishments. The teacher and the group note the Level and record the numbers in the Total column. **Note:** This assessment chart is intended for formative assessment purposes.

Names of Group Members _____

Date of Conference _____

Criteria	Level	Total
Gathering of Information		
_____ information is focused, a variety of good quality resources explored	4	
_____ a considerable amount of research completed but lacks focus	3	
_____ fair effort, insufficient research	2	
_____ limited effort, limited research	1	
Group Progress Report		
_____ indicates group is well organized with equal distribution of work	4	
_____ indicates group is somewhat organized with equal distribution of work	3	
_____ indicates group is less than organized with some distribution of work	2	
_____ indicates limited group organization with little distribution of work	1	
Conference		
_____ student-directed, focused	4	
_____ somewhat student-directed, evidence of research and planning but group does not communicate their needs to the teacher	3	
_____ mostly teacher-directed, some notes but little evidence of planning	2	
_____ teacher-directed, limited group focus	1	
Final Total		